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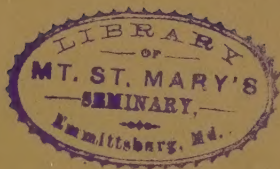
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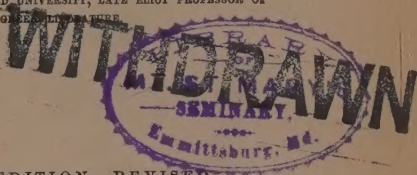
THE BIRDS
OF
ARISTOPHANES.

WITH NOTES, AND A METRICAL TABLE,

BY

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GREEK LITERATURE.



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P R E F A C E .

THE *Birds* of Aristophanes has always been regarded as one of his most delightful pieces. Like the *Clouds*, it is comparatively free from the objectionable license of thought and language, which deforms several of his plays to such a degree that they cannot be used in schools or colleges. It is true there are some passages in this play also too freely executed: but it has been decided, on mature reflection, to let them stand, so as to offer the drama entire, on the principles which guided my decision in editing the *Clouds*.

The text of this edition is reprinted from the *Poetae Scenici* of Dindorf. In the preparation of the notes, I have used Commentaries of Christian Daniel Beck, together with the notes and Scholia edited by Invernizius; the notes of Bothe, to whose valuable edition I am under great obligations; and the brief, but excellent, annotations of Blaydes. Credit is always given for what has been taken from the labors of these distinguished scholars.

In addition to the critical apparatus just mentioned, I have endeavored to explain from other sources a branch of the subject to which less attention has heretofore been given; — I mean the natural history of the birds, which are very entertaining figures among the persons of the play. I have carefully examined Aristotle's *History of Animals*,

from which I have drawn illustrative descriptions. But it is well known that a considerable portion of the birds of Aristophanes are not mentioned in Aristotle's work, and some of them are thought to be unknown. Several branches of the natural history of Greece has been almost entirely neglected since the researches of the philosopher of Stagira; and here is an opportunity for a naturalist, who is at the same time a good classical scholar, to make valuable contributions both to science and philology. Sibthorp's magnificent work, the "Flora Hellenica," is ample on the Botany of Greece; but comparatively little has been done in the departments of ornithology and ichthyology.

I suspected that the poet's selection of birds was not made at random, but that, in every instance, they were chosen with a special meaning, and to effect a particular purpose, in point of art. In considering the play from this point of view, I have been much indebted to my friend and colleague, Professor Agassiz, of whose profound and comprehensive knowledge of ornithology I have been permitted to avail myself in attempting to determine the species of some of the birds not hitherto identified; and I have come to the conclusion, that, in all cases, the character and habits of the birds are exactly and curiously adapted to the parts they perform in the comedy, showing Aristophanes to have been a careful observer of nature, as well as a consummate poet. I have also used with profit a little work, entitled "*Beitraege zur Ornithologie Griechenlands, von Heinrich Graf von der Mühle*," or, *Contributions to the Ornithology of Greece, by Henry Count von der Mühle*; a work of interest and importance, though written without any reference to the classical bearings of the subject.

Great care has been taken to illustrate the political allusions, and the application of judicial expressions, in the course of the piece. For this purpose the excellent writings of Hermann, Smith, and Boeckh have been freely cited. St.

John's admirable work on the Manners and Customs of the Hellenes has also been consulted.

It is probably impossible, at present, to feel the full force of the wit and gayety of Aristophanes, much of which turned upon temporary and local relations. Still, a careful study of contemporary history, political and judicial institutions, popular prejudices and delusions, and the influence of oracles and other means of working upon ignorant or even cultivated credulity, will make all the material points of the comedy of Aristophanes sufficiently clear.

The satire of the *Birds* is more playful, comprehensive, and genial than that of any other of the poet's comedies. The spirit of parody and burlesque, which is a general trait of the Aristophanic drama, here displays itself most freely and amusingly. Even the solemn genius of Pindar does not escape entirely the poet's whimsical perversions. The dithyrambic poets in general are unsparingly ridiculed; the philosophers and men of science are not allowed to pass untouched; while profligates and impostors of every class and description are here, as well as in the *Clouds*, held up to scorn and contempt.

Much discussion has been held upon the question as to the specific object the poet aimed at in his plan. Some have endeavored to show that the main drift of the piece is to expose the folly of the Athenians in their dreams of universal empire, at the time of the Sicilian Expedition; and these critics have fancied they could identify, not only the political parties in the Peloponnesian War, but individual characters in the history of the times. This is pressing matters of fact too far in judging of a poetical work. No doubt Aristophanes sought to lay the foundation of all his pieces in the actual life, public and private, of his age. But his genius could not so completely bind itself to the prosaic realities around him. His Pegasus trod the firm earth, but never bowed his neck to the yoke. Some of the leading ideas were unques-

tionably suggested by the popular madness which the versatile and profligate genius of Alcibiades had done so much to kindle among the Athenians of his time; but the groundwork only of the play was laid in political passions and historical events. That established, the poet gave free scope to his brilliant fancy, boundless wit, and unsurpassed powers of invention, and produced a poem, not only fitted to amuse and delight his countrymen, but to interest the lovers of literature in future ages, by the richest union of sportive satire and creative imagination that the comic theatre of Athens ever witnessed.

The following Argument is somewhat condensed from the works of the poet Gray. It is prefixed to the spirited translation of the Rev. Henry Francis Cary.

This new edition has been carefully revised, not only by myself, but by my friend Professor Goodwin, who has added valuable notes and illustrations. His excellent work on the Greek Moods and Tenses has been constantly used, as the student will find by numerous references, indicated by the letter G., scattered through the commentary.

C. C. FELTON.

CAMBRIDGE, *March 1, 1861.*

IN preparing the third edition for the press, many corrections have been made in the Greek text, chiefly of typographical errors in accents and punctuation. Besides a great number of similar changes in the notes, corrections more or less affecting the sense (and in some cases additions) have been made in the notes on the following verses: 63, 133, 448-450, 453, 476, 489, 507, 694, 760-761, 853-860, 1107, 1210, 1215-1216, 1228-1229, 1605, 1620, 1721.

W. W. GOODWIN.

CAMBRIDGE, *March 10, 1868.*

ARGUMENT.*

“EUELPIDES and Pisthetaerus, two ancient Athenians, thoroughly weary of the folly, injustice, and litigious temper of their countrymen, determine to leave Attica for good and all; and having heard much of the fame of Epops, king of the birds, who was once a man under the name of Tereus, and had married an Athenian lady, they pack up a few necessary utensils, and set out for the court of that prince, under the conduct of a jay and a raven, birds of great distinction in augury, without whose direction the Greeks never undertook anything of consequence. Their errand is to inquire of the birds, who are the greatest travellers of any nation, where they may meet with a quiet, easy settlement, far from all prosecutions, lawsuits, and sycophant informers, to pass the remainder of their lives in peace and liberty.

“The scene is a wild, unfrequented country, which terminates in mountains; there the old men are seen, (accompanied by two slaves, who carry their little baggage,) fatigued and fretting at the carelessness of their guides, who, though they cost them a matter of a groat in the market, are good for nothing but to bite them by the fingers and lead them out of the way. They travel

* Works of Gray, edited by Mathias, Vol. II. pp. 151 – 160.

on, however, till they come to the foot of the rocks, which stop up their passage, and put them to their wits' end. Here the raven croaks, and the jay chatters and looks up into the air, as much as to say that this is the place: upon which they knock with a stone and with their heels (as though it were against a door) against the side of the mountain.

“Trochilus, a bird that waits upon Epops, appears above; he is frightened at the sight of two men, and they are much more so at the length of his beak and the fierceness of his aspect. He takes them for fowlers; and they insist upon it, that they are not men, but birds. In their confusion, their guides, whom they held in a string, escape and fly away. Epops, during this, is asleep within, after having dined upon a dish of beetles and berries: their noise awakens him, and he comes out of the grove.

“At the strangeness of his figure, they are divided between fear and laughing. They tell him their errand, and he gives them the choice of several cities fit for their purpose, one particularly on the coast of the Red Sea, all which they refuse, for many comical reasons. He tells them the happiness of living among the birds; they are much pleased with the liberty and simplicity of it; and Pisthetaerus, a shrewd old fellow, proposes a scheme to improve it, and make them a far more powerful and considerable nation. Epops is struck with the project, and calls up his consort, the nightingale, to summon all his people together with her voice. They sing a fine ode.

“The birds come flying down, at first one by one, and perch here and there about the scene; and at last the Chorus, in a whole body, come hopping and fluttering and twittering in. At the sight of the two men they are in great tumult, and think that their king has betrayed

them to the enemy. They determine to tear the two old men to pieces, draw themselves up in battle array, and are giving the word to fall on. Euelpides and Pisthetaerus, in all the terrors of death, after upbraiding each the other for bringing him into such distress, and trying in vain to escape, assume courage from mere despair, seize upon the kitchen furniture which they had brought with them, and, armed with pipkins for helmets, and with spits for lances, they present a resolute front to the enemy's phalanx. On the point of battle, Epops interposes, pleads hard for his two guests, who are, he says, his wife's relations, and people of wonderful abilities, and well affected to their commonwealth. His eloquence has its effect: the birds grow less violent, they enter into a truce with the old men, and both sides lay down their arms. Pisthetaerus, upon the authority of Aesop's fables, proves to them the great antiquity of their nation; that they were born before the creation of the earth, and before the gods, and once reigned over all countries, as he shows from several testimonies and monuments of different nations; that the cock wears his tiara erect, like the Persian king, and that all mankind start out of their beds at his command; that when the kite makes his first appearance in the spring, every one prostrates himself on the ground before it; that the Egyptians and Phoenicians set about their harvest as soon as the cuckoo is heard; that all kings bear an eagle on their sceptre, and many of the gods carry a bird on their head; that many great men swear by the goose, &c., &c. When he has revived in them the memory of their ancient empire, he laments their present despicable condition, and the affronts put upon them by mankind. They are convinced of what he says, applaud his oration, and desire his advice. He proposes that they shall unite, and build a city in the mid-air, whereby all commerce

will effectually be stopped between heaven and earth: the gods will no longer be able to visit at ease their Semeles and Alcmenas below, nor feast on the fume of sacrifices daily sent up to them, nor men enjoy the benefit of the seasons, nor the fruits of the earth, without permission from those winged deities of the middle region. He shows how mankind will lose nothing by this change of government; that the birds may be worshipped at a far less expense, nothing more than a few berries or a handful of corn; that they will need no sumptuous temples; that, by their great knowledge of futurity, they will direct their good votaries in all their expeditions, so as they can never fail of success; that the ravens, famed for the length of their lives, may make a present of a century or two to their worshippers; and, besides, the birds will ever be within call, when invoked, and not sit pouting in the clouds, and keeping their state so many miles off. The scheme is highly admired, and the two old men are to be made free of the city, and each of them is to be adorned with a pair of wings at the public charge. Epops invites them to his nest-royal, and entertains them nobly. The nightingale in the mean time joins the Chorus without, and the parabasis begins.

“They sing their own nobility and ancient grandeur, their prophetic skill, the benefits they do mankind already, and all the good which they design them; they descant upon the power of music, in which they are such great masters, and intermix many strokes of satire; they show the advantages of flying, and apply it to several whimsical cases; and they invite all such as would be free from the heavy tyranny of human laws to live among them, where it is no sin to beat one’s father, &c., &c.

“The old men, now become birds, and magnificently fledged, after laughing awhile at the new and awkward

figure they make, consult about the name which they shall give to their rising city, and fix upon that of Nephelococcygia, or Cuckoocloudland; and while one goes to superintend the workmen, the other prepares to sacrifice for the prosperity of the city, which is growing apace.

“They begin a solemn prayer to all the birds of Olympus, putting the swan in the place of Apollo, the cock in that of Mars, and the ostrich in that of the great mother Cybele, &c.

“A miserable poet having already heard of the new settlement, comes with some lyric poetry, which he has composed on this great occasion. Pisthetaerus knows his errand from his looks, and makes them give him an old coat; but, not contented with that, he begs to have the waistcoat to it, in the elevated style of Pindar: they comply, and get rid of him.

“The sacrifice is again interrupted by a begging prophet, who brings a cargo of oracles, partly relating to the prosperity of the city of Nephelococcygia, and partly to a new pair of shoes, of which he is in extreme want. Pisthetaerus loses patience, and cuffs him and his religious trumpery off the stage.

“Meto, the famous geometrician, comes next, and offers a plan which he has drawn for the new buildings, with much importance and impertinence: he meets with as bad a reception as the prophet.

“An ambassador, or licensed spy, from Athens arrives, and a legislator, with a body of new laws. They are used with abundance of indignity, and go off, threatening everybody with a prosecution. The sacred rites being so often interrupted, they are forced to remove their altar, and finish them behind the scenes.

“The Chorus rejoice in their own increasing power; and (as about the time of the Dionysia it was usual to

make proclamation against the enemies of the republic) they set a price upon the head of a famous poulterer, who has exercised infinite cruelties upon their friends and brethren; then they turn themselves to the judges and spectators, and promise, if this drama obtain the victory, how propitious they will be to them.

"Pisthetaerus returns, and reports, that the sacrifice appears auspicious to their undertaking: a messenger then enters, with an account how quick the works advance, and whimsically describes the employments allotted to the several birds, in different parts of the building.

"Another messenger arrives in a violent hurry, to tell how somebody from heaven has deceived the vigilance of the jackdaws, who were upon guard, and passed through the gates down into the lower air; but that a whole squadron of light-winged forces were in pursuit of this insolent person, and hoped to fetch him back again. The birds are in great perturbation, and all in a flutter about it.

"This proves to be Iris, who in her return is stopped short, and seized by order of Pisthetaerus. He examines her, Where is her passport? Whether she had leave from the watch? What is her business? Who is she? — in short, he treats her with great authority. She tells her name, and that she was sent by Jove with orders to mankind, that they should keep holiday, and perform a grand sacrifice; she wonders at their sauciness and madness, and threatens them with all her father's thunder. The governor of Nephelococcygia returns it with higher menaces, and with language very indecent indeed for a goddess and a maid to hear.

"The herald, who had been despatched to the lower world, returns with an account that all Athens was gone bird-mad; that it was grown a fashion to imitate them in their names and manners; and that shortly they might

expect to see a whole convoy arrive, in order to settle among them. The Chorus run to fetch a vast cargo of feathers and wings to equip their new citizens, when they come.

“The first who appears is a profligate young fellow, who hopes to enjoy a liberty which he could not enjoy so well at home, the liberty of beating his father. Pisthetaerus allows it, indeed, to be the custom of his people; but at the same time informs him of an ancient law preserved among the storks, that they shall maintain their parents in their old age. This is not at all agreeable to the youth: however, in consideration of his affection for the Nephelococcygians, Pisthetaerus furnishes him with a feather for his helmet, and a cock’s spur for a weapon, and advises him, as he seems to be of a military turn, to go into the army in Thrace.

“The next is Cinesias, the dithyrambic writer, who is delighted with the thought of living among the clouds, amidst those airy regions whence all his poetical flights are derived; but Pisthetaerus will have no such animal among his birds; he drives him back to Athens with great contempt.

“He then drives away also (but not without a severe whipping) an informer, who for the better despatch of business comes to beg a pair of wings to carry him round the islands and cities subject to Athens, whose inhabitants he is used to swear against for an honest livelihood, as did, he says, his fathers before him. The birds, in the ensuing chorus, relate their travels, and describe the strange things and strange men they have seen in them.

“A person in disguise, with all the appearance of caution and fear, comes to inquire for Pisthetaerus, to whom he discovers himself to be Prometheus, and tells him (but first he makes them hold a large umbrella over his head

for fear Jupiter should spy him) that the gods are all in a starving, miserable condition; and, what is worse, that barbarian gods (who live no one knows where, in a part of heaven far beyond the gods of Greece) threaten to make war upon them, unless they will open the ports, and renew the intercourse between mankind and them, as of old. He advises Pisthetaerus to make the most of this intelligence, and to reject all offers boldly which Jupiter may make him, unless he will consent to restore to the birds their ancient power, and give him in marriage his favorite attendant, Basilea. This said, he slips back again to heaven, as he came. The Chorus continue an account of their travels.

“An embassy arrives from heaven, consisting of Hercules, Neptune, and a certain Triballian god. As they approach the city walls, Neptune is dressing and scolding at the outlandish divinity, and teaching him how to carry himself a little decently. They find Pisthetaerus busy in giving orders about a dish of wild fowl, (i. e. of birds which had been guilty of high misdemeanors, and condemned to die by the public,) which are dressing for his dinner. Hercules, who before was for bringing off the head of this audacious mortal without further conference, finds himself insensibly relent, as he snuffs the savory steam. He salutes Pisthetaerus, who receives them very coldly, and is more attentive to his kitchen than to their compliment. Neptune opens his commission; owns that his nation (the gods) are not the better for this war, and on reasonable terms would be glad of a peace. Pisthetaerus, according to the advice of Prometheus, proposes (as if to try them) the first condition, namely, that of Jupiter’s restoring to the birds their ancient power; and, if this should be agreed to, he says that he hopes to entertain my lords the ambassadors at dinner. Her-

cules, pleased with this last compliment, so agreeable to his appetite, comes readily into all he asks; but is severely reprov'd by Neptune for his gluttony. Pisthetaerus argues the point, and shows how much it would be for the mutual interest of both nations; and Neptune is hungry enough to be glad of some reasonable pretence to give the thing up. The Triballian god is asked his opinion for form: he mutters somewhat, which nobody understands, and so it passes for his consent. Here they are going in to dinner, and all is well; when Pisthetaerus bethinks himself of the match with Basilea. This makes Neptune fly out again: he will not hear of it; he will return home instantly; but Hercules cannot think of leaving a good meal so; he is ready to acquiesce in any conditions. His colleague attempts to show him that he is giving up his patrimony for a dinner; and what will become of him after Jupiter's death, if the birds are to have everything during his lifetime. Pisthetaerus clearly proves to Hercules that this is a mere imposition; that by the laws of Solon a bastard has no inheritance; that if Jove died without legitimate issue, his brothers would succeed to his estate, and that he speaks only out of interest. Now the Triballian god is again to determine the matter; they interpret his jargon as favorable to them; so Neptune is forced to give up the point, and Pisthetaerus goes with him and the barbarian to heaven to fetch his bride, while Hercules stays behind to take care that the roast meat is not spoiled.

"A messenger returns with the news of the approach of Pisthetaerus and his bride; and accordingly they appear in the air in a splendid machine, he with Jove's thunderbolt in his hand, and by his side Basilea, magnificently adorned: the birds break out in loud songs of exultation, and conclude the drama with their hymeneal."

The play was performed in the Archonship of Chabrias, B. C. 414. Ameipsias was first, with the Revellers; Aristophanes second, with the Birds; Phrynichus third, with the Monotropos, or Recluse. (See the first *ὑπόθεσις*, page 3.)

ΑΡΙΣΤΟΦΑΝΟΥΣ ΟΡΝΙΘΕΣ.

1

▲

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΥΕΛΠΙΔΗΣ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ΤΡΟΧΙΛΟΣ, *θεράπων "Εποπος.*

ΕΠΟΥ.

ΧΟΡΟΣ ΟΡΝΙΘΩΝ.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.

ΚΗΡΥΚΕΣ.

ΙΕΡΕΥΣ.

ΠΟΙΗΤΗΣ.

ΧΡΗΣΜΟΛΟΓΟΣ.

ΜΕΤΩΝ *γεωμέτρης.*

ΕΠΙΣΚΟΠΟΣ

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

ΑΓΓΕΛΟΙ.

ΙΡΙΣ.

ΠΑΤΡΑΛΟΑΣ.

ΚΙΝΗΣΙΑΣ *διθυραμβοποιός.*

ΣΥΚΟΦΑΝΤΗΣ.

ΠΡΟΜΗΘΕΥΣ.

ΠΟΣΕΙΔΩΝ.

ΤΡΙΒΑΛΛΟΣ.

ΗΡΑΚΛΗΣ.

ΟΙΚΕΤΗΣ *Πείσθεταίρον.*

Τ Π Ο Θ Ε Σ Ι Σ.

Δύο εἰσὶν Ἀθήμηθεν ἐκκεχωρηκότες πρεσβῦται διὰ τὰς δίκας. Ποιεύονται δὲ πρὸς τὸν Τηρέα ἔποπα γενόμενον, πεισόμενοι παρ' αὐτοῦ ποία ἐστὶ πόλις εἰς κατοικισμὸν βελτίστη. Χρῶνται δὲ τῆς ὁδοῦ καθηγεμόσιν ὀρνέοις, ὁ μὲν κορώνη, ὁ δὲ κολοῖφ. Ὀνομάζονται δὲ ὁ μὲν Πεισθέταιρος, ὁ δὲ Εὐελπίδης, ὃς καὶ πρότερος ἄρχεται. Ἡ σκηνὴ ἐν Ἀθήναις. Τὸ δρᾶμα τοῦτο τῶν ἄγαν δυνατῶς πεποιημένων.

Ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἄστει, ὃς ἦν δεύτερος τοῖς Ὀρνισι, πρῶτος Ἀμειψίας Κωμασταῖς, τρίτος Φρύνιχος Μονοτρόφῳ. Ἔστι δὲ λέ'. Φοβερά δὲ τότε τοῖς Ἀθηναίοις τὰ πράγματα. Τό τε γὰρ ναυτικὸν ἀπώλετο περὶ Σικελίαν, Λάμαχος οὐκ ἔτι ἦν, Νικίας ἐτεθνῆκει, Δεκέλειαν ἦσαν τειχίσαντες Λακεδαιμόνιοι, Ἄγις ὁ Λακεδαιμονίων στρατηγὸς περιεκάθητο τὴν Ἀττικὴν, Ἀλκιβιάδης τὰ Λακεδαιμονίων ἐφρόνει καὶ ἐκκλησιάζων συνεβούλευε τὰ χρηστὰ Λακεδαιμονίοις. Ταῦτα αἱ Ἀθηναῖον συμφοραί, διὰ ταῦτα αἱ Ἀθηναῖον φυγαί. Καὶ ὅμως οὐκ ἀπείχοντο τοῦ κακοπραγμαίνειν καὶ συκοφαντεῖν.

Α Λ Λ Ω Σ.

Τῆς τῶν Ἀθηναίων πολιτείας τὸ μέγιστον ἦν κλέος αὐτόχθοσι γενέσθαι, καὶ αὕτη φιλοτιμία πρώτη τὸ μηδέπω μηδεμιᾶς πόλεως φανείσης αὐτὴν πρῶτον ἀναβλαστῆσαι. Ἀλλὰ τῷ χρόνῳ ὑπὸ προεστώτων πονηρῶν καὶ πολιτῶν δυσχερῶν ἀνετέτραπτο, καὶ διωρθοῦτο πάλιν. Ἐπὶ οὖν τοῦ Δεκελικοῦ πολέμου, πονηρῶν τινῶν τὰ πράγματα ἐγχειρισθέντων, ἐπισφαλὲς γέγονεν ἡ παρ' αὐτῶν κατάστασις. Καὶ ἐν μὲν ἄλλοις δράμασι διὰ τῆς κωμωδικῆς ἀδείας ἤλεγχεν Ἀριστοφάνης τοὺς κακῶς πολιτενομένους, φανερώς μὲν οὐδαμῶς, οὐ γὰρ ἐπὶ τούτῳ ἦν, λεληθότως δέ, ὅσον ἀνῆκεν ἀπὸ κωμωδίας προσκρούειν. Ἐν δὲ τῇ Ὀρνισι καὶ μέγα τι διανεύηται. Ὡς γὰρ ἀδιόρθωτον ἦδη νόσον τῆς πολιτείας νοσοῦσης καὶ διεφθαρμένης ὑπὸ τῶν προεστώτων, ἄλλην τινὰ πολιτείαν αἰνίττεται, ὥσανεὶ συγκεχυμένων τῶν καθεστώτων· οὐ μόνον δὲ τοῦτο, ἀλλὰ καὶ τὸ σχῆμα ὅλον καὶ τὴν φύσιν, εἰ δέοι, συμβουλεύει μετατίθεσθαι πρὸς τὸ ἡρεμαίως βιοῦν. Καὶ ἡ μὲν ἀπότασις αὕτη. Τὰ δὲ κατὰ θεῶν βλάσφημα ἐπιτηδείως ᾠκονόμηται. Καινῶν γάρ φησι τὴν πόλιν προσδεῖσθαι θεῶν, ἀφροντιστούντων τῆς κατοικίας Ἀθηναίων.

τῶν ὄντων καὶ παντελῶς ἡλλοτριωκότων αὐτοὺς τῆς χώρας. Ἄλλ' ὁ μὲν καθόλου στίχος τοιοῦτος. Ἐκαστον δὲ τῶν κατὰ μέρος οὐκ εἰκῇ, ἀλλ' ἄντικρυς Ἀθηναίων καὶ τῶν παρ' αὐτοῖς ἐγχειριζομένων τὰ κοινὰ ἐλέγχει τὴν φαύλην διάθεσιν, ἐπιθυμίαν ἐγκατασπείρων τοῖς ἀκούουσιν ἀπαλλαγῆναι τῆς ἐνεστώσης μοχθηρᾶς πολιτείας. Ὑποτίθεται γὰρ περὶ τὸν ἀέρα πόλιν, τῆς γῆς ἀπαλλάσσω· ἀλλὰ καὶ βουλὰς καὶ συνόδους ὀρνίθων, ταῖς Ἀθηναίων δυσχεραίνων. Ἀλλὰ καὶ ὅσα παίζει, ἐπίσκοπον, ἢ ψηφισματογράφον, ἢ τοὺς λοιποὺς εἰσάγων, οὐχ ἀπλῶς, ἀλλὰ γυμνοὶ τὰς πάντων προαιρέσεις, ὡς αἰσχροκερδεῖας ἔνεκεν χρηματίζονται. Εἴθ' ὕστερον καὶ τὸ θεῖον εἰς ἀπρονοησίαν κωμῶδεῖ. Τὰ δὲ ὀνόματα τῶν γερόντων πεποιήται, ὡς εἰ πεποιητοῖ ἕτερος τῷ ἐτέρῳ καὶ ἐλπίζει ἔσσεσθαι ἐν βελτίοσι. Τινὲς δὲ φασὶ τὸν ποιητὴν τὰς ἐν ταῖς τραγωδίαις τερατολογίας ἐν μὲν ἄλλοις διελέγχειν, ἐν δὲ τοῖς νῦν τὴν τῆς Γιγαντομαχίας συμπλοκὴν ἔωλον ἀποφαίνων, ὄρνισιν ἔδωκε διαφέρεσθαι πρὸς θεοὺς περὶ τῆς ἀρχῆς.

Ἐπὶ Χαβρίου τὸ δρᾶμα καθῆκεν εἰς ἄστν διὰ Καλλιστράτου· εἰς δὲ Λήναια τὸν Ἀμφιάραον ἐδίδαξε διὰ Φιλωνίδου. Λάβοι δ' ἂν τις τοὺς χρόνους ἐκ τῶν πέρυσι γενομένων ἐπὶ Ἀριστομνήστου τοῦ πρὸ Χαβρίου. Ἀθηναῖοι γὰρ πέμπουσι τὴν Σαλαμινίαν, τὸν Ἀλκιβιάδην μεταστελλόμενοι ἐπὶ κρίσει τῆς τῶν μυστηρίων ἐκμμήσεως. Ὁ δὲ ἄχρι μὲν Θουρίου εἶπετο τοῖς μεθήκουσιν, ἐκείθεν δὲ δρασμὸν ποιησάμενος εἰς Πελοπόννησον ἐπεραιώθη. Τῆς δὲ μετακλήσεως μέμνηται καὶ Ἀριστοφάνης, ἀποκρύπτων μὲν τὸ ὄνομα, τὸ δὲ πρᾶγμα δηλῶν ἐν οἷς γέ φησι

Μηδαμῶς

Ἑμῖν παρὰ θάλατταν, ἵν' ἀνακύνεται
Κλητῆρ' ἄγουσ' ἔωθεν ἡ Σαλαμινία.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Διὰ τὰς δίκας φεύγουσιν Ἀθήνας δύο τινές·
Οἱ πρὸς τὸν ἔποπα, τὸν λεγόμενον Τηρέα,
Ἐλθόντες ἡρώτων ἀπράγμονα πόλιν
Εἷς δ' ὄρνις ἔποπι συμπαρὼν μετὰ πλειόνων
Πτηνῶν διδάσκει, τί δύνατ' ὀρνίθων γένος,
Καὶ πῶς, ἐάν περ κατὰ μέσον τὸν ἀέρα
Πόλιν κτίσωσι, τῶν θεῶν τὰ πράγματα
Αὐτοὶ παραλήψοντ'. Ἐκ δὲ τοῦδε φάρμακον
Πτέρυγας τ' ἐποιοῦν· ἡξίωσαν δ' οἱ θεοί,
Ἐπίθεσιν οὐ μικρὰν ὀρῶντες γενομένην.

ΟΡΝΙΘΕΣ.

ΕΥΕΛΠΙΔΗΣ.

Ὅρθῃν κελεύεις, ἦ τὸ δένδρον φαίνεται ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Διαρράγειίης · ἥδε δ' αὖ κρώζει πάλιν.

ΕΥΕΛΠΙΔΗΣ.

Τί, ὦ πονήρ', ἄνω κάτω πλανύττομεν ;

Ἀπολούμεθ' ἄλλως τὴν ὁδὸν προφορουμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ δ' ἐμὲ κορώνῃ πειθόμενον τὸν ἄθλιον

6

Ὅδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια.

ΕΥΕΛΠΙΔΗΣ.

Τὸ δ' ἐμὲ κολοιῶ πειθόμενον τὸν δύσμορον

Ἀποσποδῆσαι τοὺς ὄνυχας τῶν δακτύλων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλ' οὐδ' ὅπου γῆς ἐσμέν οἶδ' ἔγωγ ἔτι.

ΕΥΕΛΠΙΔΗΣ.

Εντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που ;

10

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν Ἐξηκεστίδης.

ΕΥΕΛΠΙΔΗΣ.

Οἷμοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ μὲν, ὦ τᾶν, τὴν ὁδὸν ταύτην ἴθι.

ΕΥΕΛΠΙΔΗΣ.

Ἦ δεινὰ νὼ δέδρακεν οὐκ τῶν ὀρνέων,

Ὅ πινακοπώλης Φιλοκράτης μελαγχολῶν,

Ὅς τῶδ' ἔφασκε νῶν φράσειν τὸν Τηρέα,

15

Τὸν ἔποφ', ὃς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων.

Κἀπέδοτο τὸν μὲν Θαρῤῥελείδου τουτουὶ

Κολοῖον ὀβολοῦ, τὴνδεδὶ τριωβόλου.

Τὼ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν.

Καὶ νῦν τί κέχνηας ; ἔσθ' ὅποι κατὰ τῶν πετρῶν

20

Ἡμᾶς ἔτ' ἄξεις ; οὐ γάρ ἐστ' ἐνταῦθά τις

Ὀδός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ μὰ Δί' ἐνταῦθά γ' ἀτραπὸς οὐδαμοῦ.

ΕΥΕΛΠΙΔΗΣ.

Ἦ δ' ἴ κορώνη τῆς ὁδοῦ τι λέγει πέρι ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ ταῦτ' αὖ κρώζει μὰ Δία νῦν τε καὶ τότε.

ΕΥΕΛΠΙΔΗΣ.

Τί δὴ λέγει περὶ τῆς ὁδοῦ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δ' ἄλλο γ' ἢ

25

Βρύκους' ἀπέδεσθαί φησί μου τοὺς δακτύλους ;

ΕΥΕΛΠΙΔΗΣ.

Οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους
 Ἐς κόρακάς ἐλθεῖν καὶ παρεσκευασμένους,
 Ἐπειτα μὴ ἔξυρεῖν δύνασθαι τὴν ὁδόν ;
 Ἡμεῖς γὰρ, ὦνδρες οἱ παρόντες ἐν λόγῳ, 30
 Νόσον νοσοῦμεν τὴν ἐναντίαν Σακᾶ.
 Ὁ μὲν γὰρ ὦν οὐκ ἄστος εἰσβιάζεται,
 Ἡμεῖς δὲ φυλῇ καὶ γένει τιμώμενοι,
 Ἀστοὶ μετ' ἀστών, οὐ σοβοῦντος οὔδενοῦ
 Ἀνεπτομεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν, 35
 Αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν
 Τὸ μὴ οὐ μεγάλην εἶναι φύσει κευδαίμονα
 Καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.
 Οἱ μὲν γὰρ οὖν τέττιγες ἓνα μῆν' ἢ δύο
 Ἐπὶ τῶν κραδῶν ἄδουσ', Ἀθηναῖοι δ' αἰεὶ 40
 Ἐπὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον.
 Διὰ ταῦτα τόνδε τὸν βῆδον βαδίζομεν,
 Κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας
 Πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,
 Ὅπου καθιδρυθέντε διαγενοίμεθ' ἄν. 45
 Ὁ δὲ στόλος νῶν ἐστι παρὰ τὸν Τηρέα
 Τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω,
 Εἴ που τοιαυτὴν εἶδε πόλιν ἢ πέπτατο.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὗτος.

ΕΥΕΛΠΙΔΗΣ.

Τί ἔστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦ κορώνη μοι πάλαι

Ἦνω τι φράζει.

ΕΥΕΛΠΙΔΗΣ.

Χὼ κολοῖδς οὔτοσὶ

50

Ἦνω κέχηνεν ὥσπερὲι δεικνύς τί μοι ·

Κοῦκ ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα.

Εἰσόμεθα δ' αὐτίκ', ἦν ποιήσωμεν ψόφον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλ' οἶσθ' ὃ δρᾶσον ; τῷ σκέλει θένε τὴν πέτραν.

ΕΥΕΛΠΙΔΗΣ.

Σὺ δὲ τῇ κεφαλῇ γ', ἴν' ἧ διπλάσιος ὁ ψόφος.

55

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δ' οὖν λίθῳ κόψον λαβών.

ΕΥΕΛΠΙΔΗΣ.

Πάνυ γ', εἰ δοκεῖ.

Παῖ παῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί λέγεις, οὔτος ; τὸν ἔποπα παῖ καλεῖς ;

Οὐκ ἀντὶ τοῦ παιδός σ' ἐχρῆν ἐποποῖ καλεῖν ;

ΕΥΕΛΠΙΔΗΣ.

Ἐποποῖ. Ποιήσεις τοί με κόπτειν αὐθις αὖ ;

Ἐποποῖ.

ΤΡΟΧΙΛΟΣ.

Τίνες οὔτοι ; τίς ὁ βοῶν τὸν δεσπότην ; 60

ΕΥΕΛΠΙΔΗΣ.

Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος.

ΤΡΟΧΙΛΟΣ.

Οἷμοι τάλας, ὀρνιθοθήρα τουτωί.

ΕΥΕΛΠΙΔΗΣ.

Οὕτως τι δεινὸν οὐδὲ κάλλιον λέγειν ;

ΤΡΟΧΙΛΟΣ.

Ἀπολείσθον.

ΕΥΕΛΠΙΔΗΣ.

Ἄλλ' οὐκ ἐσμέν ἀνθρώπω.

ΤΡΟΧΙΛΟΣ.

Τί δαί ;

ΕΥΕΛΠΙΔΗΣ.

Τποδεδιῶς ἔγωγε, Λιβυκὸν ὄρνεον.

65

ΤΡΟΧΙΛΟΣ.

Οὐδὲν λέγεις.

ΕΥΕΛΠΙΔΗΣ.

Καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν.

ΤΡΟΧΙΛΟΣ.

Ὅδὶ δὲ δὴ τίς ἐστὶν ὄρνις ; οὐκ ἐρεῖς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπικεχοδῶς ἔγωγε Φασιανικός.

ΕΥΕΛΠΙΔΗΣ.

Ἀτὰρ σὺ τί θηρίου ποτ' εἰ πρὸς τῶν θεῶν ;

ΤΡΟΧΙΛΟΣ.

Ὅρνις ἔγωγε δοῦλος.

ΕΥΕΛΠΙΔΗΣ.

Ἥττήθης τινὸς

70

Ἀλεκτρυόνος ;

ΤΡΟΧΙΛΟΣ.

Οὐκ, ἀλλ' ὅτε περ ὁ δεσπότης

Ἔποψ' ἐγένετο, τότε γενέσθαι μ' ἠΐξατο

ἽΟρνιν, ἵν' ἀκόλουθον διάκονόν τ' ἔχῃ.

ΕΥΕΛΠΙΔΗΣ.

Δεῖται γὰρ ὄρνις καὶ διακόνου τινός ;

ΤΡΟΧΙΛΟΣ.

Οὗτός γ', ἅτ', οἶμαι, πρότερον ἄνθρωπός ποτ' ὦν, 75

Τοτὲ μὲν ἐρᾷ φαγεῖν ἀφύας Φαληρικός·

Τρέχω ἔπ' ἀφύας ἐγὼ λαβὼν τὸ τρυβλίον.

Ἔτνους δ' ἐπιθυμῇ, δεῖ τορύνης καὶ χύτρας·

Τρέχω ἔπ'ι τορύνην.

ΕΥΕΛΠΙΔΗΣ.

Τροχίλος ὄρνις οὐτοσί.

Οἶσθ' οὖν ὃ δρᾶσον, ὦ τροχίλε ; τὸν δεσπότην 80

Ἢμῖν κάλεσον.

ΤΡΟΧΙΛΟΣ.

Ἄλλ' ἀρτίως νῆ τὸν Δία

Εὐδὲι καταφαγὼν μύρτα καὶ σέρφους τινάς. *μὲν*

ΕΥΕΛΠΙΔΗΣ.

Ὅμως ἐπέγειρην αὐτόν.

ΤΡΟΧΙΛΟΣ.

Οἶδα μὲν σαφῶς

Ὅτι ἀχθέσεται, σφῶν δ' αὐτὸν οὐνεκ' ἐπεγερωῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κακῶς σύ γ' ἀπόλοι', ὥς μ' ἀπέκτεινας δέξει. 85

ΕΥΕΛΠΙΔΗΣ.

Οἷμρι κακοδαίμων, χῶ κολοιός μ' οἷχεται
 Ὑπὸ τοῦ δέους. *bugle*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω δειλότατον σὺ θηρίον,
 Δείσας ἀφήκας τὸν κολοιόν ;

ΕΥΕΛΠΙΔΗΣ.

Εἰπέ μοι,
 Σὺ δὲ τὴν κορώνην οὐκ ἀφήκας καταπесών ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί' οὐκ ἔγωγε.

ΕΥΕΛΠΙΔΗΣ.

Ποῦ γάρ ἐστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Απέπτατο. 90

ΕΥΕΛΠΙΔΗΣ.

Οὐκ ἄρ' ἀφήκας · ὦγάθ', ὡς ἀνδρείος εἶ.

ΕΠΟΨ.

Ἄνοιγε τὴν ὕλην, ἵν' ἐξέλθω ποτέ.

ΕΥΕΛΠΙΔΗΣ.

᾽Ω Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ θηρίον ;
 Τίς ἢ πτέρωσις ; Τίς ὁ τρόπος τῆς τριλοφίας ;

ΕΠΟΨ.

Τίνες εἰσὶ μ' οἱ ζητοῦντες ;

ΕΥΕΛΠΙΔΗΣ.

Οἱ δώδεκα θεοὶ

95

Εἴξασιν ἐπιτρίψαι σε.

ΕΠΟΨ.

Μῶν με σκώπτετον

Ὅρωντε τὴν πτέρωσιν ; ἢ γὰρ, ὦ ξένοι,
Ἄνθρωπος.

ΕΥΕΛΠΙΔΗΣ.

Οὐ σοῦ καταγελῶμεν.

ΕΠΟΨ.

Ἀλλὰ τοῦ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ ῥάμφος ἡμῖν σου γέλοιον φαίνεται.

ΕΠΟΨ.

Τοιαῦτα μέντοι Σοφοκλῆς λυμαίνεται
Ἐν ταῖς τραγωδίαισιν ἐμὲ τὸν Τηρέα.

ΕΥΕΛΠΙΔΗΣ.

Τηρεὺς γὰρ εἶ σύ ; πότερον ὄρνις ἢ ταῶς ;

ΕΠΟΨ.

Ὅρνις ἔγωγε.

ΕΥΕΛΠΙΔΗΣ.

Κατά σοι ποῦ τὰ πτερά ;

ΕΠΟΨ.

Ἐξεῤῥύηκε.

ΕΥΕΛΠΙΔΗΣ.

Πότερον ὑπὸ νόσου τινος ;

ΕΠΟΨ.

Οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα
Πτεροῤῥυεῖ τε καὶ θις ἔτερα φύομεν.
Ἀλλ' εἵπατόν μοι, σφὼ τίς ἐστόν ;

ΕΥΕΛΠΙΔΗΣ.

Νώ ; βροτώ.

ΕΠΟΨ.

Ποδαπὸ τὸ γένος δ' ;

ΕΥΕΛΠΙΔΗΣ.

"Οθεν αἱ τριήρεις αἱ καλαί.

ΕΠΟΨ.

Μῶν ἡλιαστά ;

ΕΥΕΛΠΙΔΗΣ.

Μάλλὰ θατέρου τροπου,

'Απηλιαστά.

ΕΠΟΨ.

Σπείρεται γὰρ τοῦτ' ἐκεῖ

110

Το σπέρμ ;

ΕΥΕΛΠΙΔΗΣ.

'Ολίγον ζητῶν ἂν ἐξ ἀγροῦ λάβοις.

ΕΠΟΨ.

Πράγους δὲ δὴ τοῦ δεομένω δεῦρ' ἦλθετον ;

ΕΥΕΛΠΙΔΗΣ.

Σοὶ ξυγγενέσθαι βουλομένω.

ΕΠΟΨ.

Τίνος πέρι ;

ΕΥΕΛΠΙΔΗΣ.

"Οτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νώ, ποτέ,

Καργύριον ὠφείλεις, ὥσπερ νώ, ποτέ,

115

Κοῦκ ἀποδιδούς ἔχαιρες, ὥσπερ νώ, ποτέ.

Εἴτ' αὖθις ὀρνίθων μεταλλάξας φύσιν,

Καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
 Καὶ πάνθ' ὅσαπερ ἄνθρωπος ὅσα τ' ὄρνις φρονεῖς.
 Ταῦτ' οὖν ἰκέται νῶ πρὸς σὲ δεῦρ' ἀφίγμεθα,
 Εἴ τινα πόλιν φράσειας ἡμῖν εὖερον,
 Ὡσπερ σισύραν ἐγκατακλινῆναι μαλθακῇν.

130

ΕΠΟΨ.

Ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν;

ΕΥΕΛΠΙΔΗΣ.

Μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῶν.

ΕΠΟΨ.

Ἀριστοκρατεῖσθαι δῆλος εἰ ζητῶν.

ΕΥΕΛΠΙΔΗΣ.

Ἐγώ;

125

Ἦκιστα· καὶ τὸν Σκελλίου βδελύττομαι.

ΕΠΟΨ.

Ποίαν τιν οὖν ἥδιστ' ἂν οἰκοῖτ' ἂν πόλιν;

ΕΥΕΛΠΙΔΗΣ.

Οπου τὰ μέγιστα πράγματ' εἴη τοιαδί·

Ἐπὶ τὴν θύραν μου πρὶ τῆς ἐλθὼν τῶν φίλων

Δέγοι ταδί· πρὸς τοῦ Διὸς τοῦλυμπίου,

130

Ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία

Λουσάμενα πρὶ· μέλλω γὰρ ἐστιᾶν γάμους·

Και μηδαμῶς ἄλλως ποιήσης· εἰ δὲ μή,

Μή μοι τότε γ' ἔλθῃς, ὅταν ἐγὼ πρίττω κακῶς.

ΕΠΟΨ.

Νῆ Δία ταλαιπώρων γε πραγμάτων ἐρᾶς.

135

Τί δαὶ σύ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοιούτων ἐρῶ καὶ γώ.

ΕΠΟΨ.

Τίνων ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Οπου ξυναντῶν μοι ταδί τις μέμφεται

"Ωσπερ ἀδικηθεὶς παιδὸς ὠραίου πατὴρ •

Καλῶς γέ μου τὸν υἱόν, ὃ Στιλβωνίδη,

Εὐρὼν ἀπιόντ' ἀπὸ γυμνασίου λελουμένον

140

Οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγον,

Οὐκ ὠρχιπέδησας, ὧν ἐμοὶ πατρικὸς φίλος.

ΕΠΟΨ.

᾽Ω δειλακρίων σὺ τῶν κακῶν οἴων ἐρᾶς.

᾽Ατὰρ ἔστι γ' ὅποιαν λέγεται εὐδαίμων πόλις

Παρὰ τὴν ἐρυθρὰν θάλατταν.

ΕΥΕΛΠΙΔΗΣ.

Οἴμοι, μηδαμῶς

145

Ἑμῖν γε παρὰ θάλατταν, ἵν' ἀνακύνφεται

Κλητῆρ' ἄγους' ἔωθεν ἡ Σαλαμινία.

Ἑλληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι ;

ΕΠΟΨ.

Τί οὐ τὸν Ἥλειον Λέπρεον οἰκίζετον

Ἑλθόνθ' ;

ΕΥΕΛΠΙΔΗΣ.

᾽Οτιῇ νῇ τοὺς θεοὺς, ὃς οὐκ ἰδὼν

150

Βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.

ΕΠΟΨ.

Ἄλλ' εἰσὶν ἕτεροι τῆς Λοκρίδος Ὀπουντιοί,
 ἵνα χρὴ κατοικεῖν.

ΕΥΕΛΠΙΔΗΣ.

Ἄλλ' ἔγωγ' Ὀπούντιος
 Οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίου.
 Οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος ; 155
 Σὺ γὰρ οἶσθ' ἀκριβῶς.

ΕΠΟΨ.

Οὐκ ἄχαρις ἐς τὴν τριβὴν •
 Οὗ πρῶτα μὲν δεῖ ζῆν ἄνευ βαλαντίου.

ΕΥΕΛΠΙΔΗΣ.

Πολλὴν γ' ἀφείλες τοῦ βίου κιβδηλίαν.

ΕΠΟΨ.

Νεμόμεσθα δ' ἐν κήποις τὰ λευκὰ σήσαμα
 Καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια. 160

ΕΥΕΛΠΙΔΗΣ.

Ἦμεῖς μὲν ἄρα ζῆτε νυμφίων βίον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Φεῦ φεῦ •

Ἦ μέγ' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,
 Καὶ δύναμιν ἢ γένοιτ' ἂν, εἰ πίθοισθέ μοι.

ΕΠΟΨ.

Τί σοι πιθώμεσθ' ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅ τι πίθησθε ; πρῶτα μὲν 165
 Μὴ περιπέτεσθε πανταχῇ κεχηνότες •

Ὡς τοῦτ' ἄτιμον τοῦργον ἐστίν. Αὐτίκα
 Ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἦν ἔρη,
 Τίς ὄρνις οὗτος ; ὁ Τελέας ἐρεῖ ταδί·
 "Ανθρωπος ὄρνις ἀστάθμητος πετόμενος,
 Ἀτέκμαρτος, οὐδὲν οὐδέποτε' ἐν ταύτῳ μένων.

170

ΕΠΟΨ.

Νῆ τὸν Διόνυσον, εὖ γε μωμᾷ ταυταγί.
 Τί ἂν οὖν ποιούμεν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰκίσατε μίαν πόλιν.

ΕΠΟΨ.

Ποίαν δ' ἂν οἰκίσαιμεν ὄρνιθες πόλιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Αληθες, ὦ σκαιότατον εἰρηκῶς ἔπος,
 Βλέψον κάτω.

171

ΕΠΟΨ.

Καὶ δὴ βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βλέπε νῦν ἄνω.

ΕΠΟΨ.

Βλέπω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Περίαγε τὸν τράχηλον.

ΕΠΟΨ.

Νῆ Δία,

Ἀπολαύσομαί τι δ', εἰ διαστραφήσομαι.

2*7

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰδές τι;

ΕΠΟΨ.

Τὰς νεφέλας γε καὶ τὸν οὐρανόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐχ οὗτος οὖν δήπου 'στὶν ὀρνίθων πόλος;

180

ΕΠΟΨ.

Πόλος; τίνα τρόπον;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ωσπερ εἴποι τις τόπος.

'Οτιγὲν δὲ πολεῖται τοῦτο καὶ διέρχεται

'Απαντα, διὰ τοῦτό γε καλεῖται νῦν πόλος.

'Ην δ' οἰκίσσητε τοῦτο καὶ φράξηθ' ἅπαξ,

'Εκ τοῦ πόλου τούτου κεκλήσεται πόλις.

185

'Ωστ' ἄρξεται ἀνθρώπων μὲν ὥσπερ παρνώπων,

Τοὺς δ' αὖ θεοὺς ἀπολείτε λιμῶ Μηλίῳ.

ΕΠΟΨ.

Πῶς;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Εν μέσῳ δήπουθεν ἀήρ ἐστι γῆς. *εἰς τὸν οὐρανὸν*

Εἰθ' ὥσπερ ἡμεῖς, ἦν ἵεναι βουλόμεθα

Πυθῶδε, Βοιωτοὺς δίδωδον αἰτούμεθα, *οὐκ ἐστιν*

190

Οὕτως, ὅταν θύσωσιν ἄνθρωποι θεοῖς,

'Ην μὴ φόρον φέρωσιν ὑμῖν οἱ θεοί,

Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους *τῆς γῆς*Τῶν μηρίων τὴν κνῖσαν οὐ διαφρήσετε. *γινώσκουσιν*

ΕΠΟΨ.

Ιού·

195

Μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,
Μὴ γὼ νόημα κομψότερον ἤκουσά πω·
Ὡστ' ἂν κατοικίζοιμι μετὰ σοῦ τὴν πόλιν,
Εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνέοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ἂν οὖν τὸ πρᾶγμ' αὐτοῖς διηγῆσαιτο ;

ΕΠΟΨ.

Σύ.

200

Ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ
Ἐδίδαξα τὴν φωνήν, ξυνὼν πολὺν χρόνον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πῶς δῆτ' ἂν αὐτοὺς ξυγκαλέσειας ;

ΕΠΟΨ.

Ῥαδίως.

Δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,

Ἐπειτ' ἀνεγείρας τὴν ἐμὴν ἀηδόνα,

205

Καλοῦμεν αὐτούς· οἱ δὲ νῶν τοῦ φθέγματος

Ἐάνπερ ἐπακούσωσι, θεύσονται δρόμῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡ φίλτατ' ὀρνίθων σὺ, μή νυν ἔσταθι·

Ἀλλ' ἀντιβλῶ σ', ἅγ' ὡς τάχιστ' ἐς τὴν λόχμην

Ἐσβαινε κανέγειρε τὴν ἀηδόνα.

210

ΕΠΟΨ.

Ἄγε σύννομέ μοι, παῦσαι μὲν ὕπνου,

Λύσον δὲ νόμους ἱερῶν ὕμνων,

Οὗς διὰ θείου στόματος θρηνεῖς
 Τὸν ἑμὸν καὶ σὸν πολὺδακρυν Ἴτυν,
 Ἐλελιζομένη διεροῖς μέλεσιν
 Γέννος ξουθῆς.

215

Καθαρὰ χωρεῖ διὰ φυλλοκόμου
 Μίλακος ἡχῶ πρὸς Διὸς ἔδρας,
 Ἴν' ὁ χρυσοκόμας Φοῖβος ἀκούων
 Τοῖς σοῖς ἐλέγοις ἀντιψάλλον
 Ἐλεφαντόδετον φόρμιγγα, θεῶν
 Ἰστησι χορούς.

220

Διὰ δ' ἀθανάτων στομάτων χωρεῖ
 Ξύμφωνος ὁμοῦ
 Θεία μακάρων ὀλολυγή.
 (Αὐλεῖ.)

225

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Ζεῦ βασιλεῦ, τοῦ φθέγματος τούρνηθίου.
 Οἶον κατεμελίτωσε τὴν λόχμην ὄλην.

ΕΥΕΛΠΙΔΗΣ.

Οὔτος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ἔστιν;

ΕΥΕΛΠΙΔΗΣ.

Οὐ σιωπήσει;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαί;

ΕΥΕΛΠΙΔΗΣ.

Οὐπόψ μελωδεῖν αὐτὸν παρασκευάζεται.

230

ΕΠΟΨ.

Εποποποποποποποποποποποποι,

Ἴὼ ἰὼ, ἰτὼ ἰτὼ ἰτὼ ἰτὼ

Ἴτω τις ὧδε τῶν ἐμῶν ὁμοπτέρων •

Ὅσοι τ' εὐσπόρους ἀγροίκων γύας

Νέμεσθε, φύλα μυρία κριθοτράγων

230

Σπερμολόγων τε γένη

Ταχὺ πετόμενα, μαλθακὴν ἰέντα γῆρυν •

Ὅσα τ' ἐν ἄλοκι θαμὰ

Βῶλον ἀμφιτιττυβίζεθ' ὧδε λεπτὸν

Ἢδομένα φωνᾷ •

240

Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιό •

Ὅσα θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ

Κλάδεσι νομὸν ἔχει,

Τά τε κατ' ὄρεα, τά τε κοτινοτράγα, τά τε κομαρο-
φάγα,

Ἀνύσατε πετόμενα πρὸς ἐμὰν αἰοιδάν •

245

Τριοτὸ τριοτὸ τοτοβρίξ •

Οἳ θ' ἐλείας παρ' αὐλῶνας ὀξυστόμους

Ἐμπίδας κύπτεθ', ὅσα τ' εὐδρόσους γῆς τόπους

Ἐχετε λειμῶνά τ' ἐρόεντα Μαραθῶνος,

Ὅρνις τε πτεροποίκιλος

250

Ἀτταγᾶς ἀτταγᾶς •

Ὡν τ' ἐπὶ πόντιον οἶδμα θαλάσσης

Φύλα μετ' ἀλκυόνεσσι ποτᾶται,

Δεῦρ' ἵτε πευσόμενοι τὰ νεώτερα,

Πάντα γὰρ ἐνθάδε φύλ' ἀθροίζομεν

255

Οἰωνῶν ταναοδείρων.

"Ηκει γάρ τις δριμύς πρέσβυς,

Καινὸς γνώμην,

Καινῶν ἔργων τ' ἐγχειρητής.

'Αλλ' ἴτ' ἐς λόγους ἅπαντα,

260

Δεῦρο δεῦρο δεῦρο δεῦρο.

Τοροτοροτοροτοροτίξ.

Κικκαβαῦ κικκαβαῦ.

Τοροτοροτοροτορολιλιλίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

'Ορᾶς τιν' ὄρνιν ;

ΕΥΕΛΠΙΔΗΣ.

Μὰ τὸν Ἀπόλλω γὰρ μὲν οὔ·

265

Καίτοι κέχηνά γ' εἰς τὸν οὐρανὸν βλέπων.

"Αλλως ἄρ' οὔποψ, ὥς ἔοικ', ἐς τὴν λόχμην

'Εμβὰς ἐπῶξε, χαραδριὸν μιμούμενος.

ΦΟΙΝΙΚΟΠΤΕΡΟΣ.

Τοροτίξ τοροτίξ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

"Ωγάθ', ἀλλὰ χούτοσὶ καὶ δὴ τις ὄρνις ἔρχεται.

270

ΕΥΕΛΠΙΔΗΣ.

Νὴ Δί' ὄρνις δῆτα. Τίς ποτ' ἐστίν ; Οὐ δῆπου ταῶς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτος αὐτὸς νῶν φράσει· τίς ἐστίν ὄρνις οὔτοσί ;

ΕΠΟΨ.

Οὔτος οὐ τῶν ἡθάδων τῶνδ' ὧν ὀρᾶθ' ὑμεῖς αἰεί,

'Αλλὰ λιμναῖος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βαβαί, καλός γε καὶ φοινικίους.

ΕΠΟΨ.

Εἰκότως · καὶ γὰρ ὄνομ' αὐτῷ γ' ἐστὶ φοινικόπτερος. 275

ΕΥΕΛΠΙΔΗΣ.

Οὗτος, ὦ σέ τοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί βωστρεῖς ;

ΕΥΕΛΠΙΔΗΣ.

Ἔτερος ὄρνις οὗτοςί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ Δί' ἕτερος δῆτα χούτος ἐξεδρον χώραν ἔχων.

Τίς ποτ' ἔσθ' ὁ μουσόμαντις ἄτοπος ὄρνις ὀριβάτης ;

ΕΠΟΨ.

Ὅνομα τούτῳ Μῆδός ἐστι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μῆδος ; Ὀναξ Ἡράκλεις ·

Εἶτα πῶς ἄνευ καμήλου Μῆδος ὦν εἰσέπτατο ; 280

ΕΥΕΛΠΙΔΗΣ.

Ἔτερος αὖ λόφον κατειληφώς τις ὄρνις οὗτοςί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί τὸ τέρας τουτί ποτ' ἐστίν ; Οὐ σὺ μόνος ἄρ' ἦσθ'

ἔποψ,

Ἀλλὰ χούτος ἕτερος ;

ΕΠΟΨ.

Ἀλλ' οὗτος μέν ἐστι Φιλοκλέους

Ἐξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὥσπερ εἰ λέγοις

Ἰππόνικος Καλλίου καὶ Ἰππονίκου Καλλίας.

235

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καλλίας ἄρ' οὗτος οὔρνις ἐστίν· ὥς πτεροῖν.

ΕΠΟΨ.

Ἄτε γὰρ ὦν γενναῖος ὑπὸ τῶν συκοφαντῶν τίλλεται,
Αἷ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερά.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Πόσειδον, ἕτερος αὖ τις βαπτὸς οὔρνις οὔτοσί.

Τίς ὀνομάζεται ποθ' οὗτος ;

ΕΠΟΨ.

Οὔτοσὶ κατωφαγᾶς.

290

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος ;

ΕΥΕΛΠΙΔΗΣ.

Πῶς ἂν οὖν Κλεώνυμός γ' ὦν οὐκ ἀπέβαλε τὸν λόφον ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλὰ μέντοι τίς ποθ' ἢ λόφωσις ἢ τῶν ὀρνέων ;

Ἢ πὶ τὸν διάυλον ἦλθον ;

ΕΠΟΨ.

Ὡσπερ οἱ Κᾶρες μὲν οὖν

Ἐπὶ λόφων οἰκοῦσιν, ὧγάθ', ἀσφαλείας οὔνεκα.

295

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Πόσειδον, οὐχ ὅρῃς ὅσον συνείλεται κακὸν

Ὀρνέων ;

ΕΥΕΛΠΙΔΗΣ.

Ὡναξ Ἀπολλων, τοῦ νέφους. Ἰοῦ ἰοῦ.

Οὐδ' ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτοσὶ πέρδιξ, ἔκεινοσὶ δὲ νῆ Δί' ἀτταγᾶς,

Οὔτοσὶ δὲ πηνέλοψ, ἔκεινοσὶ δέ γ' ἀλκυνών. 300

ΕΥΕΛΠΙΔΗΣ.

Τίς γάρ ἐσθ' οὔπισθεν αὐτῆς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅστις ἐστί ; Κειρύλος.

ΕΥΕΛΠΙΔΗΣ.

Κειρύλος γάρ ἐστιν ὄρνις ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ γάρ ἐστι Σποργίλος ;

Χαῦτηί γε γλαῦξ.

ΕΥΕΛΠΙΔΗΣ.

Τί φῆς ; Τίς γλαῦκ' Ἀθήναξ' ἤγαγε ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κίττα, τρυγών, κορυδός, ἐλεᾶς, ὑποθυμὶς, περιστερὰ,
 Νέρτος, ἰέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλήπυ-
 ρις, 305

Πορφυρίς, κερχυνῆς, κολυμβίς, ἀμπελίς, φήνη, δρύοψ.

ΕΥΕΛΠΙΔΗΣ.

Ἴοὺ ἱοὺ τῶν ὀρνέων,

Ἴοὺ ἱοὺ τῶν κοψίχων •

Οἶα πιππίζουσι καὶ τρέχουσι διακεκραγότες.

Ἄρ' ἀπειλοῦσίν γε νῶν ; Οἴμοι, κεχήνασιν γέ τοι 310

Καὶ βλέπουσιν εἰς σὲ κάμέ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοῦτο μὲν κάμοι δοκεῖ.

ΧΟΡΟΣ.

Ποποποποποποποποῦ μ' ἄρ' ὃς ἐκάλεσε ; τίνα τόπον ἄρα
νέμεται ;

ΕΠΟΥ.

Οὔτοσὶ πάλαι πάρειμι κοῦκ ἀποστατῶ φίλων.

ΧΟΡΟΣ.

Τιτιτιτιτιτιτιτίνα λόγον ἄρα ποτὲ πρὸς ἐμὲ φίλον
ἔχων ;

ΕΠΟΥ.

Κοινόν, ἀσφαλῆ, δίκαιον, ἡδύν, ὠφελήσιμον. 315

Ἄνδρε γὰρ λεπτὰ λογιστὰ δεῦρ' ἀφίχθον ὡς ἐμέ.

ΧΟΡΟΣ.

Ποῦ ; Πᾶ ; Πῶς φής ;

ΕΠΟΥ.

Φήμ' ἀπ' ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δύο .

Ἦκετον δ' ἔχοντε πρέμνον πράγματος πελωρίου.

ΧΟΡΟΣ.

ὦ μέγιστον ἑξαμαρτῶν ἐξ ὅτου τράφην ἐγώ, 320

Πῶς λέγεις ;

ΕΠΟΥ.

Μήπω φοβηθῆς τὸν λόγον.

ΧΟΡΟΣ.

Τί μ' εἰργάσω ;

ΕΠΟΥ.

Ἄνδρ' ἐδεξάμην ἐραστὰ τῆσδε τῆς ξυνουσιας.

ΧΟΡΟΣ.

Καὶ δέδρακας τοῦτο τοῦργον ;

ΕΠΟΨ.

Καὶ δεδρακώς γ' ἤδομαι.

are they -

ΧΟΡΟΣ.

Κάστὸν ἤδη ποι παρ' ἡμῖν ;

ΕΠΟΨ.

Εἰ παρ' ὑμῖν εἴμ' ἐγώ.

ΧΟΡΟΣ.

Στροφή.

Ἔα ἔα,

325

Προδεδόμεθ' ἀνόσιά τ' ἐπάθομεν •

Ὅς γὰρ φίλος ἦν, ὁμότροφά θ' ἡμῖν

Ενέμετο πεδία παρ' ἡμῖν

Παρέβη μὲν θεσμούς ἀρχαίους,

Παρέβη δ' ὄρκους ὀρνίθων •

330

Ἔς δὲ δόλον ἐκίλεσε, παρέβαλέ τ' ἐμὲ παρὰ

Γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐπ' ἐμοὶ

Πολέμιον ἐτράφη.

Ἀλλὰ πρὸς τοῦτου μὲν ἡμῖν ἐστὶν ὕστερος λόγος •

Τω δὲ πρεσβύτα δοκεῖ μοι τώδε δοῦναι τὴν δίκην

335

Διαφορηθῆναί θ' ὑφ' ἡμῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς ἀπωλόμεσθ' ἄρα.

ΕΥΕΛΠΙΔΗΣ.

Αἴτιος μέντοι σὺ νῶν εἰ τῶν κακῶν τούτων μόνος.

Ἐπὶ τί γάρ μ' ἐκείθεν ἦγες ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴν' ἀκολουθοίης ἐμοί.

ΕΥΕΛΠΙΔΗΣ.

Ἵνα μὲν οὖν κλάοιμι μεγάληα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοῦτο μὲν ληρεῖς ἔχων

Κάρτα· πῶς κλαυσεῖ γὰρ, ἣν ἅπαξ γε τῷ φθαλμῷ
ἔκκοπῆς ; 340

ΧΟΡΟΣ.

Ἀντιστροφῇ.

Ἵὼ ἰώ,

ἽΕπαγ', ἐπιθ', ἐπίφερε πολέμιον

ἽΟρμὰν φονίαν, πτέρυγά τε παντᾶ

Περίβαλε περί τε κύκλωσαι·

ἽΩς δεῖ τῶδ' οἰμώζειν ἄμφω 345

Καὶ δοῦναι ῥύγχει φορβίν.

Οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον

Οὔτε πολὺν πέλαγος ἔστιν ὅ τι δέξεται

Τῶδ' ἀποφυγόντε με.

Αλλὰ μὴ μέλλωμεν ἤδη τῷδε τίλλειν καὶ δάκνειν. 350

Ποῦ 'σθ' ὁ ταξίαρχος ; ἽΕπαγέτω τὸ δεξιὸν κέρας.

ΕΥΕΛΠΙΔΗΣ.

Τοῦτ' ἐκείνο· ποῖ φύγω δύστηνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτος, οὐ μενεῖς ;

ΕΥΕΛΠΙΔΗΣ.

ἽΙν' ὑπὸ τούτων διαφορηθῶ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πῶς γὰρ ἂν τούτους δοκεῖς

Εκφυγεῖν ;

ΕΥΕΛΠΙΔΗΣ.

Οὐκ οἶδ' ὅπως ἄν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ἐγὼ τοί σοι λέγω

ἽΟτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτῶν. 355

ΕΥΕΛΠΙΔΗΣ.

Τί δὲ χύτρα νῶ γ' ὠφελήσει ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Γλαῦξ μὲν οὐ πρόσεισι νῶν.

ΕΥΕΛΠΙΔΗΣ.

Τοῖς δὲ γαμφώνυξι τοισδί ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν ὀβελίσκον ἀρπάσας

Εἶτα κατάπηξον πρὸς αὐτόν.

ΕΥΕΛΠΙΔΗΣ.

Τοῖσι δ' ὀφθαλμοῖσι τί ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἽΟξύβαφον ἐντευθενὶ πρόσθου λαβὼν ἢ τρυβλίον.

ΕΥΕΛΠΙΔΗΣ.

ἽΩ σοφώτατ', εὖ γ' ἀνεῦρες αὐτὸ καὶ στρατηγικῶς · 360

ἽΤπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.

ΧΟΡΟΣ.

ἽΕλελελεῦ, χώρει, κάθες τὸ ρύγχος · οὐ μένειν ἐχρήν.

ἽΕλκε, τίλλε, παῖε, δεῖρε, κόπτε πρώτην τὴν χύτραν.

ΕΠΟΨ.

Εἰπέ μοι τί μέλλετ', ὦ πάντων κάκιστα θηρίων,

ἽΑπολέσαι, παθόντες οὐδὲν, ἄνδρε καὶ διασπάσαι 365

Τῆς ἐμῆς γυναικὸς ὄντε ξυγγενῇ καὶ φυλέτα ;

ΧΟΡΟΣ.

Φεισόμεσθα γὰρ τί τῶνδε μᾶλλον ἡμεῖς ἢ λύκων ;

Ἡ τίνας τισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι ;

ΕΠΟΨ.

Εἰ δὲ τὴν φύσιν μὲν ἐχθροὶ, τὸν δὲ νοῦν εἰσιν φίλοι,

Καὶ διδάξοντές τι δεῦρ' ἤκουσιν ὑμᾶς χρήσιμον ; 370

ΧΟΡΟΣ.

Πῶς δ' ἂν οἷδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε,

Ἡ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς ;

ΕΠΟΨ.

Ἄλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μανθάνουσιν οἱ σοφοί.

Ἡ γὰρ εὐλάβεια σώζει πάντα. Παρὰ μὲν οὖν φίλου

Οὐ μάθοις ἂν τοῦθ', ὁ δ' ἐχθρὸς εὐθὺς ἐξηνάγκασεν. 375

Αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κού

φίλων

Ἐκπονεῖν θ' ὑψηλὰ τείχη ναῦς τε κεκτῆσθαι μακράς.

Τὸ δὲ μάθημα τοῦτο σώζει παῖδας, οἶκον, χρήματα.

ΧΟΡΟΣ.

Ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὥς ἡμῖν δοκεῖ,

Χρήσιμον· μάθοι γὰρ ἂν τις καπὸ τῶν ἐχθρῶν σο-

φόν.

380

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶδε τῆς ὀργῆς χαλᾶν εἴξασιν. Ἄναγ' ἐπὶ σκέλος.

ΕΠΟΨ.

Καὶ δίκαιόν γ' ἐστὶ, κάμοι δεῖ νέμειν ὑμᾶς χάριν.

ΧΟΡΟΣ.

Ἄλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐνηντιώμεθα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μᾶλλον εἰρήνην ἄγουσιν ἡμῖν· ὥστε τὴν χύτραν

Τὼ τε τρυβλίῳ καθίει·

385

Καὶ τὸ δόρυ χρῆ, τὸν ὀβελίσκον,

Περιπατεῖν ἔχοντας ἡμᾶς

Τῶν ὀπλῶν ἐντὸς, παρ' αὐτὴν

Τὴν χύτραν ἄκραν ὀρώντας

Ἐγγύς· ὥς οὐ φευκτέον νῶν.

390

ΕΥΕΛΠΙΔΗΣ.

Ἐτεὸν, ἣν δ' ἄρ' ἀποθάνωμεν,

Κατορυχησόμεσθα ποῦ γῆς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὁ Κεραμεικὸς δέξεται νῶ.

Δημόσια γὰρ ἵνα ταφῶμεν,

Φήσομεν πρὸς τοὺς στρατηγούς

395

Μαχομένῳ τοῖς πολεμίοισιν

Ἀποθανεῖν ἐν Ὀρνεαῖς.

ΧΟΡΟΣ.

Ἄναγ' ἐς τάξιν πάλιν ἐς ταυτὸν,

Καὶ τὸν θυμὸν κατὰθου κύψας

Παρὰ τὴν ὀργὴν ὥσπερ ὀπλίτης·

400

Κάναπυθώμεθα τούσδε, τίνες ποτὲ,

Καὶ πόθεν ἔμολον,

Ἐπὶ τίνα τ' ἐπίνοιον.

Ἰὼ ἔπονψ, σέ τοι καλῶ.

17. / 910
5-0 lines

ΕΠΟΨ.

Καλεῖς δὲ τοῦ κλύειν θέλων ;

405

ΧΟΡΟΣ.

Τίνες ποθ' οἶδε καὶ πόθεν ;

ΕΠΟΨ.

Ξένω σοφῆς ἀφ' Ἑλλάδος.

ΧΟΡΟΣ.

Τύχη δὲ ποία κομί-
ζει ποτ' αὐτὸ πρὸς ὄρ-
νιθας ἐλθεῖν ;

ΕΠΟΨ.

Ἕρως

410

Βίου διαίτης τε καὶ
Σοῦ ξυνοικεῖν τέ σοι
Καὶ ξυνεῖναι τὸ πᾶν.

ΧΟΡΟΣ.

Τί φῆς ;
Αἰέγουσι δὲ δὴ τίνας λόγους ;

415

ΕΠΟΨ.

Ἄπιστα καὶ πέρα κλύειν.

ΧΟΡΟΣ.

Ὅρᾳ τι κέρδος ἐνθάδ' ἄξιον μονῆς, *αὐτοῦ*
Ὅτῳ πέποιθέ μοι ξυνὼν
Κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ
Φίλοισιν ὠφελεῖν ἔχειν ;

420

ΕΠΟΨ.

Λέγει μέγα τιν' ὄλβον οὔ-
τε λεκτὸν οὔτε πιστὸν, ὥς
Σὰ ταῦτα πάντα καὶ

Τὸ τῆδε καὶ τὸ κείσε, καὶ

Τὸ δεῦρο προσβιβᾷ λέγων.

425

ΧΟΡΟΣ.

Πότερα μαινόμενος ;

ΕΠΟΨ.

"Αφατον ὡς φρόνιμος.

ΧΟΡΟΣ.

"Ενι σοφόν τι φρενί ;

ΕΠΟΨ.

Πυκνότατον κίναδος,

Σόφισμα, κύρμα, τρίμμα, παιπάλημ' ὅλον.

430

ΧΟΡΟΣ.

Δέγειν λέγειν κέλευέ μοι.

Κλύων γὰρ ὦν σύ μοι λέγεις

Δόγων ἀνεπτέρωμαι.

ΕΠΟΨ.

"Αγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν

Ταύτην λαβόντε κρεμάσατον τύχ' ἀγαθῇ

435

Εἰς τὸν ἱπνὸν εἴσω, πλησίον τοῦπιστάτου.

Σὺ δὲ τούσδ' ἐφ' οἷσπερ τοῖς λόγοις συνέλεξ' ἐγώ,

Φράσον, δίδαξον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Ἀπόλλω γὰρ μὲν οὔ,

"Ην μὴ διάθωνταί γ' οἶδε διαθήκην ἐμοῖ

"Ηνπερ ὁ πίθηκος τῇ γυναικὶ διέθετο,

440

Ὁ μαχαιοποιός, μήτε δύνειν τούτους ἐμὲ

Μήτ' ὀρχίπεδ' ἔλκειν μήτ' ὀρύττειν

ΧΟΡΟΣ.

Οὐ τί που

Τόν ; Οὐδαμῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ, ἀλλὰ τῷφθαλμῷ λέγω.

ΧΟΡΟΣ.

Διατίθεμαι ἴγώ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κατόμοσόν νυν ταῦτά μοι.

on the condition ΧΟΡΟΣ.

ἽΟμνυμ' ἐπὶ τούτοις πᾶσι νικᾶν τοῖς κριταῖς

445

Καὶ τοῖς θεαταῖς πᾶσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ἽΕσται πανταγί.

transcribe

ΧΟΡΟΣ.

Εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικᾶν μόνον.

ΚΗΡΥΞ.

ἽΑκούετε λεῷ· τοὺς ὀπλίτας νυνμενὶ

ἽΑνελομένους θῶπλ' ἀπιέναι πάλιν οἴκαδε,

Σκοπεῖν δ' ὅ τι ἂν προγράψωμεν ἐν τοῖς πινακίοις. 450

ΧΟΡΟΣ.

Στροφή.

Δολερὸν μὲν αἰὲ κατὰ πάντα δὴ τρόπον

Πέφυκεν ἄνθρωπος· σὺ δ' ὅμως λέγε μοι.

Τάχα γὰρ τύχοις ἂν

Χρηστὸν ἐξειπῶν ὅ τι μοι παρορᾷς, ἦ

Δύναμίν τινα μείζω

455

Παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξυνέτου •

Σὺ δὲ τοῦθ' ὀράς. Δέγ' εἰς κοινόν.

Ὁ γὰρ ἂν σὺ τύχῃς μοι

Ἀγαθοὶ πορίσας, τοῦτο κοινὸν ἔσται.

Ἄλλ' ἐφ' ὅτωπερ πράγματι τὴν σὴν ἤκεις γνώμην
ἀναπείσας, *having come* 460

Δέγε θαρρήσας • ὡς τὰς σπονδὰς οὐ μὴ πρότερον παρα-
βῶμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ μὴν ὀργῶ νῆ τὸν Δία καὶ προπεφύραται λόγος εἰς
μοι.

Ὁν διαμάττειν οὐ κωλύει • φέρε παῖ στέφανον • κατα-
χείσθαι

Κατὰ χεῖρὸς ὕδωρ φερέτω ταχύ τις.

ΧΟΡΟΣ.

Δειπνήσειν μέλλομεν, ἦ τι ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί', ἀλλὰ λέγειν ζητῶ τι πάλαι μέγα καὶ λαρινὸν
ἔπος τι, 465

Ὁ τι τὴν τούτων θραύσει ψυχὴν • οὕτως ὑμῶν ὑπερ-
αλγῶ,

Οἵτινες ὄντες πρότερον βασιλῆς

ΧΟΡΟΣ.

Ἡμεῖς βασιλῆς ; Τίνος ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἕμεῖς

Πάντων ὅπόσ' ἔστιν, ἐμοῦ πρῶτον, τουδί, καὶ τοῦ Διὸς
αὐτοῦ,

Αρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε
Καὶ γῆς.

ΧΟΡΟΣ.

Καὶ γῆς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Ἀπόλλω.

ΧΟΡΟΣ.

Τουτὶ μὰ Δί' οὐκ ἐπεπύσμην. 470

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀναθὴς γὰρ ἔφυς κού πολυπράγμων, οὐδ' Αἴσωπον
πεπάτηκας,

Ὃς ἔφασκε λέγων κορυδὸν πάντων πρῶτην ὄρνιθα
γενέσθαι,

Προτέραν τῆς γῆς, κᾶπειτα νόσῳ τὸν πατέρ' αὐτῆς
ἀποθνήσκειν.

Γῆν δ' οὐκ εἶναι, τὸν δὲ προκεῖσθαι πεμπταῖον· τὴν δ'
ἀποροῦσαν

ὑπ' ἀμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ κατο-
ρύξαι. 475

ΕΥΕΛΠΙΔΗΣ.

Ὁ πατὴρ ἄρα τῆς κορυδοῦ νυνὶ κείται τεθνεὼς Κεφα-
λήσιν.

ΕΠΟΨ.

Οὔκου δῆτ' εἰ πρότεροι μὲν γῆς, πρότεροι δὲ θεῶν
ἐγένοντο,

Ὡς πρεσβυτατῶν αὐτῶν ὕντων ὀρθῶς ἔσθ' ἡ βασιλεία ;

ΕΥΕΛΠΙΔΗΣ.

To take care

Νῆ τὸν Ἀπόλλω· πάνυ τοίνυν χρὴ ρύγχος βόσκειν σε
τὸ λοιπόν·

Οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκήπτρον τῷ δρυκο-
λάπτῃ. *Woud p... 480*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς οὐχὶ θεοὶ τοίνυν ἦρχον τῶν ἀνθρώπων τὸ παλαιόν,
Ἄλλ' ὄρνιθες, κάβασιλέων, πόλλ' ἔστι τεκμήρια τούτων.
Αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρονόν, ὡς ἐτυ-
ράννει

Ἡρχέ τε Περσῶν πρῶτον πάντων, Δαρείου καὶ Μεγα-
βάζου,

Ὡστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ'
ἐκείνης. *domin... 485*

ΕΥΕΛΠΙΔΗΣ.

Διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὥσπερ βασιλεὺς ὁ μέγας
διαβάσκει *st... 486*

Ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος
ὀρθίην. *T... 487*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω δ' ἰσχυέ τε καὶ μέγας ἦν τότε καὶ πολὺς, ὥστ'
ἔτι καὶ νῦν

Ἐπὶ τῆς ρώμης τῆς τότε ἐκείνης, ὁπόταν μόνον ὀρθριον
ἄσῃ, *... 488*

Ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυ-
λοδέψαι, *T... 490*

Σκυτῆς, βαλανῆς, ἀλφिताμοιβοί, τορνευτολυρασπιδο-
πηγοί.

Οἱ δὲ βαδίζουσ' ὑποδησάμενοι νύκτωρ.

ΕΥΕΛΠΙΔΗΣ.

Ἐμὲ τοῦτό γ' ἐρώτα.

Χλαῖναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων διὰ
τοῦτον.

Ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον ἐν
ἄστει,

Κᾶρτι καθεῦδον · καὶ πρὶν δειπνεῖν τοὺς ἄλλους, οὗτος
ἄρ' ἦσε, 495

Κὰγὼ νομίσας ὄρθρον ἐχώρουν Ἀλιμούντάδε, κᾶρτι
προκύπτω

Ἐξω τείχους, καὶ λωποδύτης παίει ροπάλῳ με τὸ
νώτον.

Κὰγὼ πίπτω, μέλλω τε βοᾶν · ὁ δ' ἀπέβλισε θοῖμά-
τιόν μου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἰκτίνος δ' οὖν τῶν Ἑλλήνων ἦρχεν τότε κάβασίλευε.

ΕΠΟΨ.

Τῶν Ἑλλήνων ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ κατέδειξεν γ' οὗτος πρῶτος βασιλεύων 500
Προκυλινδεῖσθαι τοῖς ἰκτίνοισ.

ΕΥΕΛΠΙΔΗΣ.

Νῆ τὸν Διόνυσον, ἐγὼ γοῦν
Εκυλινδούμην ἰκτίνον ἰδὼν · κᾶθ' ὑπτίος ὦν ἀναχάσκων

Οβολὸν κατεβρόχθισα · κᾶτα κενὸν τὸν θύλακον οἴκαδ'
ἀφείλκον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αἰγύπτου δ' αὖ καὶ Φοινίκης πάσης κόκκυξ βασιλεὺς ἦν·
Χώπόθ' ὁ κόκκυξ εἴποι κόκκυ, τότε γ' οἱ Φοίνικες
ἅπαντες

505

Τοὺς πυροὺς ἂν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριζον.

ΕΥΕΛΠΙΔΗΣ.

Τοῦτ' ἄρ' ἐκεῖν' ἦν τοῦπος ἀληθῶς · “κόκκυ, ψωλοὶ πε-
δίονδε.”

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦρχον δ' οὕτω σφόδρα τὴν ἀρχήν, ὥστ' εἴ τις καὶ
βασιλεύει

Ἐν ταῖς πόλεσιν τῶν Ἑλλήνων, Ἀγαμέμνων ἢ Μενέ-
λαος,

Ἐπὶ τῶν σκίπτρων ἐκάθητ' ὄρνις, μετέχων ὅ τι δωρο-
δοκοίη.

510

ΕΥΕΛΠΙΔΗΣ.

Τουτὶ τοίνυν οὐκ ἤδη γώ · καὶ δῆτά μ' ἐλάμβανε θαῦμα,
Οπότ' ἐξέλθοι Πριάμός τις ἔχων ὄρνιν ἐν τοῖσι τραγω-
δοῖς ·

Ὁ δ' ἄρ' εἰστήκει τὸν Λυσικράτη τηρῶν ὅ τι δωροδο-
κοίη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὁ δὲ δεινότατόν γ' ἐστὶν ἀπάντων, ὁ Ζεὺς γὰρ ὁ νῦν
βασιλεύων

Ἀετὸν ὄρνιν ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς, βασιλεὺς
ᾧν ·

515

Ἡ δ' αὖ θυγάτηρ γλαυχ', ὁ δ' Ἀπολλων ὥσπερ θερά-
πων ἰέρακα.

ΕΥΕΛΠΙΔΗΣ.

Νῆ τὴν Δήμητρ' εὖ ταῦτα λέγεις. Τίνος οὖνεκα ταῦτ'
ἄρ' ἔχουσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴν' ὅταν θύων τις ἔπειτ' αὐτοῖς εἰς τὴν χεῖρ', ὥς νόμος
ἐστί,

Τὰ σπλάγχνα διδῶ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ
σπλάγχνα λάβωσιν.

Ἵμνυ τ' οὐδείς τότ' ἂν ἀνθρώπων θεόν, ἀλλ' ὄρνιθας
ἅπαντες.

520

Λάμπων δ' ὅμνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἔξα-
πατᾷ τι.

Οὕτως ὑμᾶς πάντες πρότερον μεγάλους ἀγίους τ' ἐνό-
μιζον,

Νῦν δ' ἀνδρίποδ', ἡλιθίους, Μανᾶς.

Ὡσπερ δ' ἤδη τοὺς μαινομένους

Βάλλουσ' ὑμᾶς, κἂν τοῖς ἱεροῖς

525

Πᾶς τις ἐφ' ὑμῖν ὀρνιθευτῆς

Ἰστησι βρόχους, παγίδας, ράβδους,

Ἐρκη, νεφέλας, δίκτυα, πηκτάς.

Εἶτα λαβόντες πωλοῦσ' ἀθρώους.

Οἱ δ' ὠνοῦνται βλιμάζοντας.

530

Κοῦδ' οὖν, εἴπερ ταῦτα δοκεῖ δρᾶν,

Ὅπτησάμενοι παρέθενθ' ὑμᾶς,

Ἄλλ' ἐπικνῶσιν τυρόν, ἔλαιον,

Σίλφιον, ὄξος, καὶ τρίψαντες
 Κατάχυσμ' ἕτερον γλυκὺ καὶ λιπαρόν, 535
 Κάπειτα κατεσκέδασαν θερμόν
 Τοῦτο καθ' ὑμῶν
 Αὐτῶν ὥσπερ κενεβρείων.

ΧΟΡΟΣ.

Ἀντιστροφή.

Πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
 Ἦνεγκας, ἄνθρωφ' ὥς ἐδάκρυσά γ' ἐμῶν 540
 Πατέρων κάκην, οἷ
 Τίσδε τὰς τιμὰς προγόνων παραδόντων,
 Ἐπ' ἐμοῦ κατέλυσαν.
 Σὺ δέ μοι κατὰ δαίμονα καὶ κατὰ συντυχίαν
 Ἀγαθὴν ἤκεις ἐμοὶ σωτήρ. 545
 Ἀναθεὶς γὰρ ἐγὼ σοι
 Τά τε νοττία κάμαντὸν οἰκήσω.

Ἄλλ' ὅ τι χρὴ δρᾶν, σὺ δίδασκε παρών· ὥς ζῆν οὐκ
 ἄξιον ἡμῖν,
 Εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ δὴ τοίνυν πρῶτα διδάσκω μίαν ὀρνίθων πόλιν
 εἶναι, 550
 Κάπειτα τὸν αέρα πάντα κύκλῳ καὶ πᾶν τουτὶ τὸ
 μεταξὺ
 Περιτειχίζειν μεγάλαις πλίνθοις ὀπταῖς ὥσπερ Βαβυ-
 λῶνα.

ΕΠΟΨ.

ὦ Κεβρίονα καὶ Πορφυρίων, ὥς σμερδαλέον τὸ πό-
λισμα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κᾶπειτ' ἦν τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δί' ἀπαι-
τεῖν.

Κἂν μὲν μὴ φῇ μηδ' ἐθελήσῃ μηδ' εὐθὺς γνωσιμα-
χήσῃ, 555

Ιερὸν πόλεμον πρωδᾶν αὐτῷ, καὶ τοῖσι θεοῖσιν ἀπει-
πεῖν

Διὰ τῆς χώρας τῆς ὑμετέρας ἐστυκόσι μὴ διαφοιτᾶν,

Ὡσπερ πρότερον μοιχεύσונτες τὰς Ἀλκμήνας κατέ-
βαινον

Καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας· ἥνπερ δ' ἐπίωσ',
ἐπιβάλλειν

Σφραγίδ' αὐτοῖς ἐπὶ τὴν ψωλὴν, ἵνα μὴ βινῶσ' ἔτ'
ἐκείνας. 560

Τοῖς δ' ἀνθρώποις ὄρνιν ἕτερον πέμψαι κήρυκα κελεύω,
Ὡς ὀρνίθων βασιλευόντων θύειν ὄρνισι τὸ λοιπόν.

Κᾶπειτα θεοῖς ὕστερον αὖθις· προσνείμασθαι δὲ πρε-
πόντως

Τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἀρμόζῃ καθ' ἕκαστον.

Ἦν Ἀφροδίτῃ θύῃ, πυροὺς ὄρνιθι φαληρίδι θύειν. 565

Ἦν δὲ Ποσειδῶνί τις οἶν θύῃ, νήπτη πυροὺς καθαγίζειν.

Ἦν δ' Ἑρακλέει θύῃ τις βοῦν, λάρῳ ναστοὺς μελι-
τούττας.

Κἂν Διὶ θύῃ βασιλεῖ κριόν, βασιλεύς ἐστ' ὀρχίλος ὄρνις,

ἽΩι προτέρῳ δεῖ τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφα-
γιάζειν.

ΕΥΕΛΠΙΔΗΣ.

Ἦσθην σέρφῳ σφαγιαζομένῳ. Βροντάτω νῦν ὁ μέγας
Ζάν. = 570

ΕΠΟΨ.

Καὶ πῶς ἡμᾶς νομιοῦσι θεοὺς ἄνθρωποι κούχῃ κολοιους,
Οὐ πετόμεσθα πτέρυγας τ' ἔχομεν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δηρεῖς • καὶ νῆ Δι' ἔ γ' Ἑρμῆς
Πέτεται θεὸς ὦν πτέρυγας τε φορεῖ κάλλοι γε θεοὶ
πάνυ πολλοί.

Αὐτίκα Νίκη πέτεται πτερύγοιν χρυσαῖν, καὶ νῆ Δι'
Ἔρωσ γε •

Ἴριν δέ γ' Ὀμηρος ἔφασκ' ἱκέλην εἶναι τρήρωνι πε-
λείῃ. 575

ΕΠΟΨ.

Ὁ Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμπει πτερόεντα κε-
ραυνόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦν δ' οὖν ὑμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι τὸ
μηδέν,

Τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ, τότε χρὴ στρουθῶν
νέφος ἄρθεν

Καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν ἀνα-
κάψαι •

Κάπειτ' αὐτοῖς ἡ Δημήτηρ πυρούς πεινώσι μετρείτω. 580

ΕΥΕΛΠΙΔΗΣ.

Οὐκ ἐθελήσει μὲν Δί', ἀλλ' ὅψει προφάσεις αὐτὴν πα-
ρέχουσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἷσιν τὴν γῆν κατα-
ροῦσιν,

Καὶ τῶν προβύτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ
πείρα·

Εἴθ' ὅ γ' Ἀπόλλων ἰατρός γ' ὦν ἰάσθω· μισθοφορεῖ δέ.

ΕΥΕΛΠΙΔΗΣ.

Μή, πρίν γ' ἂν ἐγὼ τὸ βοιδαρίω τῶμὲν πρώτιστ' ἀπο-
δῶμαι.

555

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦν δ' ἡγῶνται σὲ θεόν, σὲ βίον, σὲ δὲ Γῆν, σὲ Κρόνον,
σὲ Ποσειδῶ,

Ἀγάθ' αὐτοῖσιν πάντα παρέσται.

ΕΠΟΨ.

Λέγε δὴ μοι τῶν ἀγαθῶν ἔν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρώτα μὲν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὐ κατέ-
δονται,

Ἀλλὰ γλαυκῶν λόχος εἰς αὐτοὺς καὶ κερχινήδων ἐπι-
τρίψει.

Εἴθ' οἱ κυῖπες καὶ ψῆνες αἰεὶ τὰς συκᾶς οὐ κατέδον-
ται,

590

Ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία
κιχλῶν.

ΕΠΟΨ.

Πλουτεῖν δὲ πόθεν δώσομεν αὐτοῖς ; καὶ γὰρ τούτου
σφόδρ' ἐρώσι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὰ μέταλλ' αὐτοῖς μαντενομένοις οὔτοι δώσουσι τὰ
χρηστὰ

Τὰς τ' ἐμπορίας τὰς κερδαλέας πρὸς τὸν μάντιν κατε-
ροῦσιν,

Ὡστ' ἀπολείται τῶν ναυκλήρων οὐδεῖς.

ΕΠΟΨ.

Πῶς οὐκ ἀπολείται ; 595

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Προερεῖ τις αἰὲ τῶν ὀρνίθων μαντενομένῳ περὶ τοῦ
πλοῦ ·

Νυνὶ μὲν πλεῖ, χειμὼν ἔσται · νυνὶ πλεῖ, κέρδος ἐπέσται.

ΕΥΕΛΠΙΔΗΣ.

Γαῦλον κτῶμαι καὶ ναυκληρῶ, κούκ ἂν μείναιμι παρ'
ὑμῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τοὺς θησαυροὺς τ' αὐτοῖς δείξουσ' οὗς οἱ πρότερον κα-
τέθεντο

Τῶν ἀργυρίων · οὔτοι γὰρ ἴσασι · λέγουσι δέ τοι τάδε
πάντες, 600

Οὐδεὶς οἶδεν τὸν θησαυρὸν τὸν ἐμὸν πλὴν εἴ τις ἄρ'
ὄρνις.

ΕΥΕΛΠΙΔΗΣ.

Πωλῶ γαῦλον, κτῶμαι σμινύην, καὶ τὰς ὑδρίας ἀνο-
ρύττω.

ΕΠΟΨ.

Πῶς δ' ὑγίειαν δώσουσ' αὐτοῖς, οὔσαν παρα τοῖσι
θεοῖσιν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦν εὖ πράττωσ', οὐχ ὑγεία μεγάλη τοῦτ' ἐστί; σάφ'
ἴσθι,

Ὡς ἄνθρωπός γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ὑγιαί-
νει. 605

ΕΠΟΨ.

Πῶς δ' εἰς γῆράς ποτ' ἀφίξονται; Καὶ γὰρ τοῦτ' ἔστ'
ἐν Ὀλύμπῳ.

Ἦ παιδάρι' ὄντ' ἀποθνήσκειν δεῖ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί', ἀλλὰ τριακόσι' αὐτοῖς
ἔτι προσθήσουσ' ὄρνιθες ἔτη.

ΕΠΟΨ.

Παρὰ τοῦ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παρὰ τοῦ; Παρ' ἐαντῶν.
Οὐκ οἶσθ' ὅτι πέντ' ἀνδρῶν γενεαὶς ζῶει λακέρνζα κο-
ρώνη;

ΕΥΕΛΠΙΔΗΣ.

Αἰβοῖ, ὥς πολλῶ κρείττους οὔτοι τοῦ Διὸς ἡμῖν βασι-
λεύειν. 610

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ γὰρ πολλῶ;

Καὶ πρῶτα μὲν οὐχὶ νεὼς ἡμᾶς

Οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,
 Οὐδὲ θυρῶσαι χρυσαῖσι θύραις,
 Ἄλλ' ὑπὸ θάμνοις καὶ πρινιδίοις 615
 Οἰκήσουσιν. Τοῖς δ' αὖ σεμνοῖς
 Τῶν ὀρνίθων δένδρον ἐλάας
 Ὅ νεὸς ἔσται· κούκ εἰς Δελφούς
 Οὐδ' εἰς Ἀμμων' ἐλθόντες ἐκεῖ
 Θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις 620
 Καὶ τοῖς κοτίνοις στάντες ἔχοντες
 Κριθάς, πυρούς, εὐξόμεθ' αὐτοῖς
 Ἀνατείνοντες τὸ χεῖρ' ἀγαθῶν
 Διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
 Παραχρῆμ' ἔσται 625
 Πυρούς ὀλίγους προβαλοῦσιν.

ΧΟΡΟΣ.

ὦ φίλτατ' ἐμοὶ πολὺν πρεσβυτῶν ἐξ ἐχθίστου μετα-
 πίπτων,
 Οὐκ ἔστιν ὅπως ἂν ἐγὼ ποθ' ἐκὼν τῆς σῆς γνώμης ἔτ'
 ἀφείμην.
 Ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις
 Ἐπηπείλησα καὶ κατόμοσα, 630
 Ἦν σὺ παρ' ἐμὲ θέμενος
 Ὁμόφρονας λόγους δικαίους,
 Ἀδόλους, ὁσίους,
 Ἐπὶ θεοὺς ἵης,
 Ἐμοὶ φρονῶν ξυνωδά, μὴ 535
 Πολὺν χρόνον θεοὺς ἔτι

Σκῆπτρα τὰμὰ τρίψειν.

Ἄλλ' ὅσα μὲν δεῖ ῥώμῃ πράττειν, ἐπὶ ταῦτα τεταξόμεθ'
ἡμεῖς·

Ὅσα δὲ γνώμῃ δεῖ βουλεύειν, ἐπὶ σοὶ τάδε πάντ' ἀνά-
κειται.

ΕΠΟΨ.

Καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάζειν γ' ἔτι 640

Ὡρα ὅστιν ἡμῖν οὐδὲ μελλονικιᾶν,

Ἄλλ' ὥς τάχιστα δεῖ τι δρᾶν· πρῶτον δέ τε

Εἰσέλθετ' εἰς νεοττιάν γε τὴν ἐμὴν

Καὶ τὰμὰ κάρφη καὶ τὰ παρόντα φρύγανα,

Καὶ τοῦνομ' ἡμῖν φράσατον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλὰ ῥάδιον. 645

Ἐμοὶ μὲν ὄνομα Πεισθέταιρος.

ΕΠΟΨ.

Τῷδεδὶ;

ΠΕΙΣΘΕΤΑΙΡΟΣ

Εὐελπίδης Κριῶθεν.

ΕΠΟΨ.

Ἄλλὰ χαίρετον

Ἀμφω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δεχόμεσθα.

ΕΠΟΨ.

Δεῦρο τοίνυν εἴσιτον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἴωμεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς.

ΕΠΟΨ.

Ἰθι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ατὰρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαι πάλιν. 650
 Φέρ' ἴδω, φράσον νῶν, πῶς ἐγὼ τε χούτοσὶ
 Ξυνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένω ;

ΕΠΟΨ.

Καλῶς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅρα νυν ὡς ἐν Αἰσώπου λόγοις
 Ἔστιν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὡς
 Φλαύρως ἐκοινώνησεν ἀετῷ ποτέ. 655

ΕΠΟΨ.

Μηδὲν φοβηθῆς · ἔστι γάρ τι ρίζιον,
 Ὅ διατραγόντ' ἔσεσθον ἐπτερωμένω.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὕτω μὲν εἰσίσωμεν. Ἄγε δὴ, Ξανθία
 Καὶ Μανόδωρε, λαμβάνετε τὰ στρώματα.

ΧΟΡΟΣ.

Οὗτος, σε καλῶ σὲ καλῶ.

ΕΠΟΨ.

Τί καλεῖς ;

ΧΟΡΟΣ.

Τούτους μὲν ἄγων μετὰ σαντοῦ 660
 Ἀρίστισον εὖ · τὴν δ' ἰδυμελῇ ξύμφωνον ἀηδόνα Μούσαις
 Κατάλειψ' ἡμῖν δεῦρ' ἐκβιβάσας, ἵνα παίσωμεν μετ'
 ἐκείνης.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ·

Ἐκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον,

Ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτίν, ἵνα

665

Καὶ νὺ θεασώμεσθα τὴν ἀηδόνα.

ΕΠΟΨ.

Ἀλλ' εἰ δοκεῖ σφῶν, ταῦτα χρὴ δρᾶν. Ἡ Πρόκνη

Ἐκβαινε, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

᾽Ω Ζεῦ πολυτίμηθ', ὡς καλὸν τούρνιθιον,

Ὡς δ' ἀπαλόν, ὡς δὲ λευκόν.

ΕΥΕΛΠΙΔΗΣ.

Ἄρά γ' οἶσθ' ὅτι

670

Ἐγὼ διαμηρίζοιμ' ἂν αὐτὴν ἰδέως;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅσον δ' ἔχει τὸν χρυσόν, ὥσπερ παρθένος.

ΕΥΕΛΠΙΔΗΣ.

Ἐγὼ μὲν αὐτὴν καὶ φιλησαί μοι δοκῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλ', ὦ κακὸδαιμον, ρύγχος ὀβελίσκοιν ἔχει.

ΕΥΕΛΠΙΔΗΣ.

Ἀλλ' ὥσπερ ῥῶν νῆ Δί' ἀπολέψαντα χρὴ

675

Ἀπὸ τῆς κεφαλῆς τὸ λέμμα κᾶθ' οὕτω φιλεῖν.

ΕΠΟΨ.

Ἰωμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἦγού δὴ σὺ νῶν τύχ' ἀγαθῇ.

ΧΟΡΟΣ.

ὦ φίλη, ὦ ξουθή,

ὦ φίλτατον ὀρνέων,

Πάντων ξύννομε τῶν ἐμῶν

680

Ἵμνων ξύντροφ' ἀηδοί,

Ἵλθες ἦλθες, ὦφθης,

Ἢδὺν φθογγὸν ἐμοὶ φέρουσ'.

Ἄλλ', ὦ καλλιβόαν κρέκονσ'

Αὐλὸν φθέγμασιν ἡρινοῖς,

685

Ἀρχου τῶν ἀναπαίστων.

Ἄγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προ-
σόμοιοι,

Ὀλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φύλ' ἀμε-
νηνά,

Ἀπτῆνες ἐφημέριοι, ταλαοὶ βροτοί, ἄνδρες εἰκελόνειροι,

Πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν
ἐοῦσι,

690

Τοῖς αἰθερίοις, τοῖσιν ἀγῆρως, τοῖς ἄφθιτα μηδομένοισιν.

Ἴν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν με-
τέωρων,

Φύσιν οἰωνῶν γένεσίν τε θεῶν ποταμῶν τ' Ἐρέβους τε
Χάους τε

Εἰδότες ὀρθῶς παρ' ἐμοῦ Προδίκη κλάειν εἵπητε τὸ
λοιπόν.

Χάος ἦν καὶ Νὺξ Ἐρεβός τε μέλαν πρῶτον καὶ Τάρ-
ταρος εὐρύς.

695

Γῇ δ' οὐδ' ἀῆρ οὐδ' οὐρανὸς ἦν. Ἐρέβους δ' ἐν ἀπεί-
ροσι κόλποις

Τίκτει πρῶτιστον ὑπηνέμιον Νύξ ἢ μελανόπτερος ὥόν,
 Ἐξ οὗ περιτελλομέναις ὄραις ἔβλασθεν Ἔρως ὁ ποθει-
 νός,

Στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι
 δίναις.

Οὗτος δὲ Χάει πτερόεντι μιγείς νυχίῳ κατὰ Τάρταρον
 εὐρύν 700

Ενεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνίγαγεν ἐς
 φῶς.

Πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἔρως ξυνε-
 μιξεν ἅπαντα.

Ἑυμμιγνυμένων δ' ἐτέρων ἐτέροις γένετ' οὐρανὸς ὠκεα-
 νός τε

Καὶ γῇ πάντων τε θεῶν μακάρων γένος ἄφθιτον. Ὡδε
 μέν ἐσμεν

Πολὺν πρεσβύτατοι πάντων μακάρων. Ἡμεῖς δ' ὥς
 ἐσμὲν Ἔρωτος 705

Πολλοῖς δῆλον· πετόμεσθά τε γὰρ καὶ τοῖσιν ἐρῶσι
 σύνεσμεν.

Πολλοὺς δὲ καλοὺς ἀπομοωμοκότας παῖδας πρὸς τέρμα-
 σιν ὥρας

Διὰ τὴν ἰσχὺν τὴν ἡμετέραν διεμήρισαν ἄνδρες ἐρασταί,
 Ὁ μὲν ὄρτυγα δούς, ὁ δὲ πορφυρίων', ὁ δὲ χῆν', ὁ δὲ
 Περσικὸν ὄρνιν.

Πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μέ-
 γιστα. 710

μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος, ὁπώ-
 ρας.

Σπείρειν μέν, ὅταν γέρας κρώζουσ' ἐς τὴν Λιβύην
μεταχωρῇ·

Καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθεύ-
δειν,

Εἶτα δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα μὴ ῥιγῶν ἀπο-
δύῃ.

Ἰκτῖνος δ' αὖ μετὰ ταῦτα φανεῖς ἐτέραν ὥραν ἀπο-
φαίνει, 715

Ἡνίκα πεκτεῖν ὥρα προβάτων πόκον ἡρινόν· εἶτα χε-
λιδών,

Ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδύριόν τι πρίασθαι.

Ἔσμεν δ' ὑμῖν Ἀμμων, Δελφοί, Δωδώνη, Φοῖβος Ἀπόλ-
λων.

Ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνις, οὕτω πρὸς ἅπαντα
τρέπεσθε,

Πρὸς τ' ἐμπορίαν καὶ πρὸς βιότου κτήσιν καὶ πρὸς
γάμον ἀνδρός· 720

Ὅρνιν τε νομίζετε πάνθ' ὅσαπερ περὶ μαντείας δια-
κρίνει·

Φήμη γ' ὑμῖν ὄρνις ἐστί, πταρμόν τ' ὄρνιθα καλεῖτε,

Ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ' ὄρνιν, ὄνον
ὄρνιν.

Ἄρ' οὐ φανερώς ἡμεῖς ὑμῖν ἐσμεν μαντέως Ἀπόλλων;

Ἦν οὖν ἡμᾶς νομίσητε θεούς, 725

Ἐξετε χρῆσθαι μάντεσι, Μούσαις,

Αὔραις, ὥραις, χειμῶνι, θέρει,

Μετρίῳ πνίγει· κούκ ἀποδράντες

Καθεδούμεθ' ἄνω σεμνυνόμενοι

Παρά ταῖς νεφέλαις ὥσπερ χῶ Ζεὺς ·

730

Ἀλλὰ παρόντες δώσομεν ὑμῖν,

Αὐτοῖς, παισὶν, παίδων παισὶν,

Πλουθυγίαν,

Εὐδαιμονίαν, βίον, εἰρήνην,

Νεότητα, γέλωτα, χορούς, θαλίας,

735

Γάλα τ' ὀρνίθων.

Ὡστε παρέσται κοπιᾶν ὑμῖν

Ἐπὶ τῶν ἀγαθῶν ·

Οὕτω πλουτήσετε πάντες.

Στροφή.

Μοῦσα λοχμαία,

740

Τὶ τὶ τὶ τὶ τὶ τὶ τὶ τιοτίγξ,

Ποικίλη, μεθ' ἧς ἐγὼ

Νάπαισι καὶ κορυφαῖς ἐν ὀρείαις,

Τὶ τὶ τὶ τιοτίγξ,

Ἰζόμενος μελίας ἐπὶ φυλλοκόμου,

745

Τὶ τὶ τὶ τιοτίγξ,

Δι' ἐμῆς γέννος ξουθῆς μελέων

Πανὶ νόμους ἱεροὺς ἀναφαίνω

Σεμνά τέ μῃ τὴν χορεύματ' ὀρεῖα,

Τοτοτοτοτοτοτοτοτοτοτίγξ,

750

Ἐνθεν ὥσπερ ἡ μέλιττα

Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκειτο καρπὸν, αἰὲ

φέ-

ρων γλυκεῖαν ὥδαν.

Τιο τιὸ τιὸ τιοτίγξ.

Εἰ μετ' ὀρνίθων τις ὑμῶν, ὦ θεαταί, βούλεται 755

Διαπλέκειν ζῶν ἡδέως τὸ λοιπόν, ὥς ἡμᾶς ἴτω.

“Οσα γάρ ἐστιν ἐνθάδ' αἰσχρὰ τῷ νόμῳ κρατούμενα,

Ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὄρνισιν καλά.

Εἰ γὰρ ἐνθάδ' ἐστὶν αἰσχροὺς τὸν πατέρα τύπτειν νόμῳ,

Τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστίν, ἣν τις τῷ πατρὶ 760

Προσδραμὼν εἴπη πατάξας, “αἶρε πλῆκτρον, εἰ μαχεί.”

Εἰ δὲ τυγχάνει τις ὑμῶν δραπετῆς ἐστιγμένος,

Ἄτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται.

Εἰ δὲ τυγχάνει τις ὧν Φρυξ μὴδὲν ἦττον Σπινθάρου,

Φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους. 765

Εἰ δὲ δοῦλός ἐστι καὶ Κῶν ὥσπερ Ἐξηκεστίδης,

Φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτορες.

Εἰ δ' ὁ Πισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας

Βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεοττίου.

Ὡς παρ' ἡμῖν οὐδὲν αἰσχροὺς ἐστὶν ἐκπερδικίσαι. 770

Ἀντιστροφή.

Τοιάδε κύκνοι,

Τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιοτίγξ,

Συμμιγῇ βοῇν ὁμοῦ

Πτεροῖς κρέκοντες ἱαχὼν Ἀπόλλω,

Τιὸ τιὸ τιὸ τιοτίγξ, 775

Ὅχθῳ ἐφεζόμενοι παρ' Ἐβρον ποταμόν,

Τιὸ τιὸ τιὸ τιοτίγξ,

Διὰ δ' αἰθέριον νέφος ἦλθε βοά.

Πτῆξε δὲ ποικίλα φύλά τε θηρῶν,

Κύματά τ' ἔσβεσε νήνεμος αἶθρη,

780

Τοτοτοτοτοτοτοτοτοτοτίγξ·

Πᾶς δ' ἐπεκτύπησ' Ὀλυμπος·

Εἶλε δὲ θάμβος ἄνακτας· Ὀλυμπιάδες δὲ μέλος Χά-
ριτες Μοῦ-

σαί τ' ἐπωλόλυνξαν.

Τιὸ τιὸ τιὸ τιοτίγξ.

785

Οὐδέν ἐστ' ἄμεινον οὐδ' ἥδιον ἢ φῦσαι πτερὰ.

Αὐτίχ' ὑμῶν τῶν θεατῶν εἴ τις ἦν ὑπόπτερος,

Εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἤχθετο,

Ἐκπτόμενος ἂν οὗτος ἠρίστησεν ἐλθὼν οἴκαδε,

Καί τ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὖθις αὖ κατέπτατο. 790

Εἴ τε Πατροκλείδης τις ὑμῶν τυγχάνει χεζητιῶν,

Οὐκ ἂν ἐξίδισεν ἐς θοῖμάτιον, ἀλλ' ἀνέπτατο,

Κάποπαρδὼν κἀναπνεύσας αὖθις αὖ κατέπτατο·

Εἴ τε μοιχεύων τις ὑμῶν ἐστιν ὅστις τυγχάνει,

Καθ' ὅρῳ τὸν ἄνδρα τῆς γυναικὸς ἐν βουλευτικῷ, 795

Οὗτος ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνέπτατο,

Εἶτα βινήσας ἐκείθεν αὖθις αὖ καθέζετο.

Ἄρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον;

Ὡς Διτρέφης γε πυτιναῖα μόνον ἔχων πτερὰ

Ἠιρέθη φύλαρχος, εἶθ' ἵππαρχος, εἶτ' ἐξ οὐδενὸς 800

Μεγάλα πράττει, καὶ σὺ νυνὶ ξουθὸς ἵππαλεκτρυνών.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταυτὶ τοιαντί· μὰ Δί' ἐγὼ μὲν πρᾶγμα πω

Γελοιότερον οὐκ εἶδον οὐδεπώποτε.

ΕΥΕΛΠΙΔΗΣ.

Ἐπὶ τῷ γελαῖς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ἐπὶ τοῖσι σοῖς ὠκυπτέροις.**Οἷσθ' ὧ μάλιστ' ἔοικας ἐπτερωμένος ;* 805*Εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ.*

ΕΥΕΛΠΙΔΗΣ.

Σὺ δὲ κοφίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ταυτὶ μὲν ἠκάσμεσθα κατὰ τὸν Αἰσχύλον •**“Τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς.”*

ΕΠΟΨ.

Ἄγε δὴ τί χρὴ δρᾶν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρῶτον ὄνομα τῇ πόλει 810*Θέσθαι τι μέγα καὶ κλεινόν, εἶτα τοῖς θεοῖς**Θῦσαι μετὰ τοῦτο.*

ΕΥΕΛΠΙΔΗΣ.

Ταῦτα κάμοι συνδοκεῖ.

ΕΠΟΨ.

Φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Βούλεσθε τὸ μέγα τοῦτο τοῦκ Λακεδαιμόνος**Σπάρτην ὄνομα καλῶμεν αὐτήν ;*

ΕΥΕΛΠΙΔΗΣ.

Ἑράκλεις •

815

Σπάρτην γὰρ ἂν θείμην ἐγὼ τήμῃ πόλει ;

Οὐδ' ἂν χαμεύνη πάνυ γε κειρίαν γ' ἔχων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτ' ὄνομ' αὐτῇ θησόμεσθ' ;

ΕΥΕΛΠΙΔΗΣ.

Ἐντευθενὶ

Ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
Χαῦνέν τι πάνυ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει Νεφελοκοκκυγίαν ;

820

ΕΠΟΨ.

Ἴου ἰού .

Καλὸν γὰρ ἀτεχνῶς καὶ μέγ' εὔρες τοῦνομα.

ΕΥΕΛΠΙΔΗΣ.

Ἄρ' ἐστὶν αὐτηγὶ Νεφελοκοκκυγία,

Ἴνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα

Τά τ' Αἰσχίνου γ' ἅπαντα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ λῶστον μὲν οὖν 825

Τὸ Φλέγγας πεδίου, ἵν' οἱ θεοὶ τοὺς Γηγενεῖς

Ἀλαζονεύόμενοι καθυπερηκόντισαν.

ΕΥΕΛΠΙΔΗΣ.

Λιπαρὸν τὸ χρήμα τῆς πόλεως. Τίς δαὶ θεὸς

Πολιούχος ἔσται ; τῷ ξανοῦμεν τὸν πέπλον ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δ' οὐκ Ἀθηναίαν ἐῶμεν πολιάδα ;

830

ΕΥΕΛΠΙΔΗΣ.

Καὶ πῶς ἂν ἔτι γένοιτ' ἂν εὐτακτος πόλις,

‘Οπου θεός, γυνὴ γεγονυῖα, πανοπλίαν
 “Εστηκ’ ἔχουσα, Κλεισθένης δὲ κερκίδα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν ;

ΕΠΟΥ.

“Ορνις ἀφ’ ἡμῶν τοῦ γένους τοῦ Περσικοῦ,
 “Οσπερ λέγεται δεινότατος εἶναι πανταχοῦ
 “Αρεως νεοττός.

835

ΕΥΕΛΠΙΔΗΣ.

“Ω νεοττὲ δέσποτα •

Ως δ’ ὁ θεὸς ἐπιτίδεις οἰκῆν ἐπὶ πετρῶν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

“Αγε νυν, σὺ μὲν βάδιζε πρὸς τὸν ἀέρα,
 Καὶ τοῖσι τειχίζουσι παραδιακόνει,
 Χάλικας παραφόρει, πηλὸν ἀποδὺς ὄργασον,
 Λεκάνην ἀνένεγκε, κατάρπες ἀπὸ τῆς κλίμακος,
 Φύλακας κατάρπῃσαι, τὸ πῦρ ἔγκρυσσ’ αἰεί,
 Κωδωνοφορῶν περίτρεχε, καὶ κῆρυκα δὲ ἐκεί •
 Κήρυκα δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,
 “Ετερον δ’ ἄνωθεν αὖ παρ’ ἀνθρώπους κάτω,
 Κἀκεῖθεν αὖθις παρ’ ἐμέ.

840

845

ΕΥΕΛΠΙΔΗΣ.

Σὺ δέ γ’ αὐτοῦ μένων

Οἴμωξε παρ’ ἐμ’.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

“Ιθ’, ὦγάθ’, οἱ πέμπω σ’ ἐγώ.

Οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἅ λέγω πεπράζεται.

Ἐγὼ δ' ἵνα θύσω τοῖσι καινοῖσιν θεοῖς, 850

Τον ἱερέα πέμψοντα τὴν πομπὴν καλῶ.

Παῖ παῖ, τὸ κανοῦν αἵρεσθε καὶ τὴν χέρνιβα.

ΧΟΡΟΣ.

Στροφή.

Ομοῖοι ῥοθῶ, συνθέλω,

Συμπαραινέσας ἔχω

Προσόδια μεγάλα 855

Σεμνὰ προσιέναι θεοῖσιν·

Ἄμα δὲ προσέτι χάριτος ἔνεκα

Προβάτιόν τι θύειν.

Ἴτω ἴτω, ἴτω δὲ Πυθιάς βοά·

Συναδέτω δὲ Χαῖρις ῥδάν. 860

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦσαι σὺ φυσῶν. Ἡράκλεις, τουτὶ τί ἦν ;

Τουτὶ μὰ Δί' ἐγὼ πολλὰ δὴ καὶ δεῖν' ἰδών,

Οὔπω κόρακ' εἶδον ἐμπεφορβιωμένον.

Ἱερεῦ, σὸν ἔργον, θῦε τοῖς καινοῖς θεοῖς.

ΙΕΡΕΥΣ.

Δράσω τάδ'· ἀλλὰ ποῦ ἔστιν ὁ τὸ κανοῦν ἔχων ; 865

εὔχεσθε τῇ Ἑστίᾳ τῇ ὀρνιθείᾳ, καὶ τῷ ἱκτίνῳ τῷ

ἐστιούχῳ, καὶ ὀρνισιν Ὀλυμπίοις καὶ Ὀλυμπίῃσι

πάσι καὶ πάσῃσιν,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Σουνιέρακε, χαῖρ' ἄναξ Πελοργικέ.

ΙΕΡΕΥΣ.

Καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ, καὶ Λητοῖ Ὀρτυ- 870
γομήτρᾳ, καὶ Ἀρτέμιδι Ἀκαλανθίδι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκέτι Κολαινίς, ἀλλ' Ἀκαλανθίς Ἀρτεμις.

ΙΕΡΕΥΣ.

Καὶ φρυγίῳ Σαβαζίῳ, καὶ στρουθῷ μεγάλῃ
μητρὶ θεῶν καὶ ἀνθρώπων,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δέσποινα Κυβέλη, στρουθέ, μήτερ Κλεοκρίτου. 875

ΙΕΡΕΥΣ.

Διδόναι Νεφέλοκοκκυγιεύσιν ὑγίειαν καὶ σωτη-
ρίαν, αὐτοῖσι καὶ Χίοισι,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Χίοισιν ἥσθην πανταχοῦ προσκειμένοις.

ΙΕΡΕΥΣ.

Καὶ ἥρῳσι [καὶ ὄρνεσι] καὶ ἡρώων παισί, πορ-
φυρίωνι, καὶ πελεκᾶντι, καὶ πελεκίνῳ, καὶ φλέξι- 880
δι, καὶ τέτρακι, καὶ ταῶνι, καὶ ἐλεᾷ, καὶ βάσκα,
καὶ ἐλασᾷ, καὶ ἐρωδιῷ, καὶ καταράκτη, καὶ με-
λαγκορύφῳ, καὶ αἰγιθύλλῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦ' ἐς κόρακας · παῦσαι καλῶν ἱοῦ ἱοῦ.

Ἐπὶ ποῖον, ὦ κακόδαιμον, ἱερείον καλεῖς 885

Ἀλιαέτους καὶ γυῖπας ; Οὐχ ὁρᾷς ὅτι

Ἰκτίνος εἰς ἅν τοῦτό γ' οἷχοιθ' ἀρπάσας ;

Ἀπελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα ·

Ἐγὼ γὰρ αὐτὸς τουτογὶ θύσω μόνος.

ΙΕΡΕΥΣ.

Ἀντιστροφῇ.

Εἴτ' αὖθις αὖ τᾶρα σοι

890

Δεῖ με δεύτερον μέλος

Χέρνιβι θεοσεβῆς

Ὅσιον ἐπιβοᾶν, καλεῖν δὲ

Μάκαρας, ἓνα τινὰ μόνον, εἴπερ

Ἰκανὸν ἔξετ' ὄψον.

895

Τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν

Γένειόν ἐστι καὶ κέρατα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θύοντες εὐξώμεσθα τοῖς πτερίνοις θεοῖς.

ΠΟΙΗΤΗΣ.

Νεφέλοκοκκνυγίαν τὰν εὐδαίμονα

Κλῆσον, ὦ Μοῦσα,

900

Τεαῖς ἐν ὕμνων ἀοιδαῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ πρᾶγμα ποδαπόν ; Εἰπέ μοι, τίς εἶ ;

ΠΟΙΗΤΗΣ.

Ἐγὼ μελιγλώσσω ἐπέων ἰεὺς ἀοιδάν,

Μουσάων θεράπων ὀτρηρός,

Κατὰ τὸν Ὅμηρον.

905

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπειτα δῆτα δούλος ὢν κόμην ἔχεις ;

ΠΟΙΗΤΗΣ.

Οὔκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι

Μουσάων θεράποντες ὀτρηροί,
Κατὰ τὸν "Ομηρον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔτ' οὐδ' ὀτρηρὸν καὶ τὸ ληδάριον ἔχεις. 910
'Ατὰρ, ὦ ποιητά, κατὰ τί δεῦρ' ἀνεφθάρης ;

ΠΟΙΗΤΗΣ.

Μέλη πεποίηκ' ἐς τὰς Νεφελοκοκκυγίας
Τὰς ὑμετέρας κύκλιά τε πολλὰ καὶ καλά,
Καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ταντὶ σὺ πότ' ἐποίησας ἀπὸ ποίου χρόνου ; 915

ΠΟΙΗΤΗΣ.

Πάλαι πάλαι δὴ τήνδ' ἐγὼ κλήζω πόλιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγώ,
Καὶ τοῦνομ' ὥσπερ παιδίῳ νῦν δὴ 'θέμην ;

ΠΟΙΗΤΗΣ.

'Αλλά τις ὠκεία Μουσάων φάτις 920
Οἶάπερ ἵππων ἀμαρυγὰ.

Σὺ δὲ πάτερ κτίστορ Αἴτνας,

Ζαθέων ἱερῶν ὁμώνυμε,

Δὸς ἐμὶν ὅ τι περ

Τεῶ κεφαλᾷ θέλεις

Πρόφρων δόμεν ἐμὶν τεῖν. 925

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,

Εἰ μή τι τούτῳ δόντες ἀποφευξόμεθα.

Οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,

Ἀπόδουθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.

Ἔχε τὴν σπολάδα· πάντως δέ μοι ριγῶν δοκεῖς.

ΠΟΙΗΤΗΣ.

Τόδε μὲν οὐκ ἀέκουσα φίλα

Μοῦσα τόδε δῶρον δέχεται·

Τὸ δὲ τεᾶ φρενὶ μάθε

Πινδάρειον ἔπος·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄνθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται.

935

ΠΟΙΗΤΗΣ.

Νομάδεσσι γὰρ ἐν Σκύθαις

Ἀλᾶται Στράτων,

Ὃς ὑφαντοδόνητον ἔσθος οὐ πέπαται·

Ἀκλεῆς δ' ἔβα σπολὰς ἄνευ χιτῶνος.

Ξύνες ὅ τοι λέγω.

940

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ξυνίημ' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.

Ἀποδουθι· δεῖ γὰρ τὸν ποιητὴν ὠφελεῖν.

Ἀπελθε τουτονὶ λαβών.

ΠΟΙΗΤΗΣ.

Ἀπέρχομαι,

Κὰς τὴν πόλιν γ' ἐλθὼν ποιήσω δὴ ταδί·

Κλῆσον, ὦ χρυσόθρονε, τὰν

945

Τρομεράν, κρυεράν·

Νιφόβολα πεδία πολύσπορά τ'

Ἥλυθον· ἀλαλάν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Δί', ἀλλ' ἤδη πέφευγας ταυταγὶ
 Τὰ κρυερὰ τονδὶ τὸν χιτωνίσκον λαβών.
 Τουτὶ μὰ Δί' ἐγὼ τὸ κακὸν οὐδέποτε' ἤλπισα,
 Οὕτω ταχέως τοῦτον πεπύσθαι τὴν πόλιν.
 Αὔθις σὺ περιχώρει λαβὼν τὴν χέρνιβα.

950

ΙΕΡΕΥΣ.

Εὐφημία 'στω.

ΧΡΗΣΜΟΛΟΓΟΣ.

Μὴ κατάρξῃ τοῦ τράγου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δ' εἰ τίς ;

ΧΡΗΣΜΟΛΟΓΟΣ.

"Οστις ; Χρησμολόγος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμωζέ νυν. 955

ΧΡΗΣΜΟΛΟΓΟΣ.

ὦ δαιμόνιε, τὰ θεῖα μὴ φαύλως φέρε·
 ὥς ἔστι Βάκιδος χρησμὸς ἄντικρυς λέγων
 Ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κᾶπειτα πῶς

Ταῦτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
 Τήνδ' οἰκίσαι ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Τὸ θεῖον ἐνεπόδιζέ με.

960

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' οὐδὲν οἶόν ἐστ' ἀκούσαι τῶν ἐπῶν.

ΧΡΗΣΜΟΛΟΓΟΣ.

Ἄλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορώναι
Ἐν ταύτῳ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Γί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Ἥνιξαθ' ὁ Βάκις τοῦτο πρὸς τὸν ἄερα. 965
Πρῶτον Πανδώρα θῦσαι λευκότριχα κριόν·
Ὅς δέ κ' ἐμῶν ἐπέων ἔλθῃ πρῶτιστα προφήτης,
Τῷ δόμεν ἱμάτιον καθαρὸν καὶ καινὰ πέδιλα,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔνεστι καὶ τὰ πέδιλα ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Λαβὲ τὸ βιβλίον.

Και φιᾶλην δοῦναι, καὶ σπλάγχνων χεῖρ' ἐπιπλῆσαι. 970

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ σπλάγχνα διδόν' ἔνεστι ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Λαβὲ τὸ βιβλίον.

Κὰν μὲν, θέσπιε κοῦρε, ποιῆς ταῦθ' ὥς ἐπιτέλλω,
Αἰετὸς ἐν νεφέλῃσι γενίσειαι· αἱ δέ κε μὴ δῶς,
Οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετός, οὐ δρυκολάπτῃς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ ταῦτ' ἔνεστ' ἐνταῦθα ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Λαβὲ τὸ βιβλίον.

975

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲν ἄρ' ὁμοίως ἐσθ' ὁ χρησμός τουτῶι,
 Ὃν ἐγὼ παρὰ τ' ἀπόλλωνος ἐξεγραψάμην.
 Αὐτὰρ ἐπὴν ἄκκλητος ἰὼν ἄνθρωπος ἀλαζῶν
 Λυπῇ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῇ,
 Δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξύ,

980

ΧΡΗΣΜΟΛΟΓΟΣ.

Οὐδὲν λεγείν οἶμαί σε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Λαβὲ τὸ βιβλίον.

Καὶ φείδου μηδὲν μηδ' αἰετοῦ ἐν νεφέλῃσι,
 Μήτ' ἦν Λάμπων ἢ μήτ' ἦν ὁ μέγας Διοπείθης.

ΧΡΗΣΜΟΛΟΓΟΣ.

Καὶ ταῦτ' ἔνεστ' ἐνταῦθα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Λαβὲ τὸ βιβλίον.

Οὐκ εἰ θύραζ' ἐς κόρακας ;

ΧΡΗΣΜΟΛΟΓΟΣ.

Οἶμοι δέλαιος.

985

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ οὖν ἐτέρωσε χρησμολογήσεις ἐκτρέχων ;

ΜΕΤΩΝ.

Ἦκω παρ' ὑμᾶς

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἔτερον αὖ τουτὶ κακόν.

Τί δ' αὖ σὺ δράσων ; τίς δ' ἰδέα βουλήματος ;
 Τίς ἢ ᾗ πίνουσι τίς ὁ κόθορνος τῆς ὁδοῦ ;

ΜΕΤΩΝ.

Γεωμετρῆσαι βούλομαι τὸν ἀέρα
 Ὑμῖν, διελεῖν τε κατὰ γύας.

990

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πρὸς τῶν θεῶν,
 Σὺ δ' εἰ τίς ἀνδρῶν ;

ΜΕΤΩΝ.

Ὅστις εἴμ' ἐγώ ; Μέτων,
 Ὃν οἶδεν Ἑλλὰς χῶ Κολωνός.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰπέ μοι,
 Ταυτὶ δέ σοι τί ἔστι ;

ΜΕΤΩΝ.

Κανόνες ἀέρος.
 Αὐτίκα γὰρ ἀήρ ἐστι τὴν ἰδέαν ὅλος
 Κατὰ πνιγέα μάλιστα. Προσθεῖς οὖν ἐγὼ
 Τὸν κανόν' ἄνωθεν τουτονὶ τὸν καμπύλον,
 Ἐνθεῖς διαβήτην — μανθάνεις ;

995

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μανθάνω.

ΜΕΤΩΝ.

Ὅρθῳ μετρήσω κανόνι προστιθείς, ἵνα
 Ὁ κύκλος γένηταί σοι τετράγωνος, κὰν μέσῳ
 Ἀγορά, φέρουσαι δ' ὥσιν εἰς αὐτὴν ὁδοὶ
 Ὅρθαι πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος,

1000

Αὐτοῦ κυκλοτεροῦς ὄντος ὀρθαὶ πανταχῇ
Ἀκτῖνες ἀπολάμπωσιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄνθρωπος Θαλῆς.

Μέτων,

ΜΕΤΩΝ.

Τί ἔστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶσθ' ὅτι ἡ φιλω σ' ἐγώ ; 1005

Κὰρ μοι πιθόμενος ὑπαποκίνει τῆς ὁδοῦ.

ΜΕΤΩΝ.

Τί δ' ἐστὶ δεινόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡσπερ ἐν Λακεδαίμονι

Ξενηλατοῦνται καὶ κεκίνηνταί τινες

Πληγαὶ συχναὶ κατ' ἄστυ.

ΜΕΤΩΝ.

Μῶν στασιάζετε ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ τὸν Δί' οὐ δῆτ'.

ΜΕΤΩΝ.

Ἀλλὰ πῶς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅμοθυμαδὸν 1010

Σποδεῖν ἅπαντας τοὺς ἀλαζόνας δοκεῖ.

ΜΕΤΩΝ.

Ἐπάγοιμί τ᾽ ἄν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ Δί', ὥς οὐκ οἶδ' ἄρ' εἰ
Φθαίης ἄν· ἐπείκωνται γὰρ ἐγγυὺς αὐταί.

ΜΕΤΩΝ.

Οἶμοι κακοδαίμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλεγον ἐγὼ πάλαι ;
Οὐκ ἀναμετρήσεις σαυτὸν ἀπιὼν ἀλλαχῇ ;

1015

ΕΠΙΣΚΟΠΟΣ.

Ποῦ πρόξενοι ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ὁ Σαρδανάπαλλος οὔτοσί ;

ΕΠΙΣΚΟΠΟΣ.

Ἐπίσκοπος ἦκω δεῦρο τῷ κυάμῳ λαχὼν
Ἐς τὰς Νεφελοκοκκυγίας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπίσκοπος ;

Ἐπεμψέ δὲ τίς σε δεῦρο ;

ΕΠΙΣΚΟΠΟΣ.

Φαῦλον βιβλίον

Τελέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί ; βούλει δῆτα τὸν μισθὸν λαβὼν
Μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι ;

1020

ΕΠΙΣΚΟΠΟΣ.

Νῆ τοὺς θεούς.

Ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων.

Ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκη.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀπιθι λαβών· ἔστιν δ' ὁ μισθὸς οὐτοσί.

ΕΠΙΣΚΟΠΟΣ.

Τουτὶ τί ἦν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐκκλησία περὶ Φαρνάκου.

1025

ΕΠΙΣΚΟΠΟΣ.

Μαρτύρομαι τυπτόμενος ὦν ἐπίσκοπος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποσοβήσεις; Οὐκ ἀποίσεις τὸ κάδω;

Οὐ δεινά; Καὶ πέμπουσιν ἤδη ἑπισκόπους

Ἔς τὴν πόλιν, πρὶν καὶ τεθῆσθαι τοῖς θεοῖς.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Εἰάν δ' ὁ Νεφελοκοκκυγιεὺς τὸν Ἀθηναῖον
ἀδικῇ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τί ἔστιν αὖ κακὸν τὸ βιβλίον;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ψηφισματοπώλης εἰμί, καὶ νόμους νέους

Ἦκω παρ' ὑμᾶς δεῦρο πωλήσων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸ τί;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Χρῆσθαι Νεφελοκοκκυγιᾶς τοῖσδε τοῖς μέτροισι
καὶ σταθμοῖσι καὶ ψηφίσμασι, καθάπερ Ὀλο-
φύξιοι.

1035

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ δέ γ' οἶσπερ ὠτοτύξιοι χρήσει τάχα.

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Οὗτος, τί πάσχεις ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἀποίσεις τοὺς νόμους ;

Πικροὺς ἐγὼ σοι τήμερον δείξω νόμους.

1040

ΕΠΙΣΚΟΠΟΣ.

Καλοῦμαι Πεισθέταιρον ὕβρεως ἐς τὸν μουνν-
χιῶνα μῆνα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄληθες, οὗτος ; Ἔτι γὰρ ἐνταῦθ' ἦσθα σύ ;

ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.

Ἐὰν δέ τις ἐξελαύνη τοὺς ἄρχοντας, καὶ μη
δέχεται κατὰ τὴν στήλην,

1045

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἷμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι ;

ΕΠΙΣΚΟΠΟΣ.

Ἀπολῶ σε, καὶ γράφω σε μυρίας δραχμάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐγὼ δὲ σοῦ γε τὸ κίδω διασκεδῶ.

ΕΠΙΣΚΟΠΟΣ.

Μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αἰβοῖ· λαβέτω τις αὐτόν. Οὗτος, οὐ μενεῖς ;

1050

ΙΕΡΕΥΣ.

Ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθενὶ

Θύσοντας εἴσω τοῖς θεοῖσι τὸν τράγον.

ΧΟΡΟΣ.

Στροφή.

Ἦδη μοι τῷ παντόπτα

Καὶ παντάρχα θνητοὶ πάντες

Θύσουσ' εὐκταίαις εὐχαῖς.

1055

Πᾶσαν μὲν γὰρ γὰν ὀπτεύω,

Σώζω δ' εὐθαλεῖς καρπούς,

Κτείνων παμφύλων γένναν

Θηρῶν, οἳ πάντ' ἐν γαίᾳ

Ἐκ κάλυκος αὐξανόμενα γένυσιν πολυφάγοις,

1060

Δένδρεσί τ' ἐφεζόμενα καρπὸν ἀποβόσκειται.

Κτείνω δ' οἳ κήπους εὐώδεις

ᾤθειρουν λύμαις ἐχθίσταις.

Ἐρπετά τε καὶ δάκετα πάνθ' ὅσαπερ

Ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὄλλυται.

1065

Γῆδε μέντοι θῆμέρα μάλιστ' ἐπαναγορεύεται,

Ἦν ἀποκτείνῃ τις ὑμῶν Διαγόραν τὸν Μήλιον,

Λαμβάνειν τάλαντον, ἣν τε τῶν τυράννων τίς τινα

Τῶν τεθνηκότων ἀποκτείνῃ, τάλαντον λαμβάνειν.

Βουλόμεσθ' οὖν νῦν ἀνειπεῖν ταῦτα χῆμεῖς ἐνθάδε.

1070

Ἦν ἀποκτείνῃ τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,

Λίψεται τάλαντον. ἣν δὲ ζῶντά γ' ἀγάγῃ, τέτταρα,

Ὅτι συνείρων τοὺς σπίνους πωλεῖ καθ' ἐπτὰ τοῦβολου,

Εἴτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται,

Τοῖς τε κοψίχοισιν εἰς τὰς ῥίνας ἐγχεῖ τὰ πτερά,

1075

Τὰς περιστεράς θ' ὁμοίως ξυλλαβὼν εἵρξας ἔχει,

Κάπαναγκιάζει παλεύειν δεδεμένας ἐν δικτύῳ.
 Ταῦτα βουλόμεσθ' ἀνειπεῖν · κεί τις ὄρνιθας τρέφει
 Εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι.
 Ἦν δὲ μὴ πείθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων 1080
 Αὐθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύετε.

Ἀντιστροφή.

Εὐδαιμον φύλον πτηνῶν
 Οἰωνῶν, οἳ χειμῶνος μὲν
 Χλαίνας οὐκ ἀμπισχοῦνται ·
 Οὐδ' αὖ θερμὴ πνίγους ἡμᾶς 1085
 Ἀκτὶς τηλαυγῆς θάλπει ·
 Ἄλλ' ἀνθηρῶν λειμώνων
 Φύλλων ἐν κόλποις ναίω,
 Ἦνίκ' ἂν ὁ θεσπέσιος ὄξυ μέλος ἀχέτας
 Θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοᾷ. 1090
 Χειμάζω δ' ἐν κοίλοις ἄντροις,
 Νύμφαις οὐρείαις ξυμπαίζων ·
 Ἦρινά τε βοσκόμεθα παρθένια
 Λευκότροφα μύρτα, Χαρίτων τε κηπεύματα.
 Τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι, 1095
 "Ὅσ' ἀγάθ', ἣν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
 "Ὡστε κρεῖττω δῶρα πολλῶ τῶν Ἀλεξάνδρου λαβεῖν.
 Πρῶτα μὲν γὰρ οὐ μάλιστα πᾶς κριτῆς ἐφίεται,
 Γλαῦκες ὑμᾶς οὔ ποτ' ἐπιλείψουσι Λαυριωτικάι ·
 Ἄλλ' ἐνοικήσουσιν ἔνδον, ἔν τε τοῖς βαλαντίοις 1100
 Ἐννεοττεύσουσι κακλέψουσι μικρὰ κέρματα.
 Εἶτα πρὸς τούτοισιν ὥσπερ ἐν ἱεροῖς οἰκήσετε,

Τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς αἰτόν·
 Κὰν λαχόντες ἀρχίδιον εἶθ' ἀρπάσαι βούλησθέ τι,
 Ὅξυν ἱερακίσκον ἐς τὰς χεῖρας ὑμῖν δώσομεν. 1105
 Ἦν δέ που δειπνῆτε, πρηγορῶνας ὑμῖν πέμψομεν.
 Ἦν δέ μὴ κρίνητε, χαλκεύεσθε μηνίσκους φορεῖν
 Ὡσπερ ἀνδριάντες· ὥς ὑμῶν ὃς ἂν μὴ μῆν' ἔχη,
 Ὅταν ἔχητε χλανίδα λευκίν, τότε μάλισθ' οὔτω δίκην
 Δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρنيσι κατατιλώμενοι. 1110

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὰ μὲν ἱέρ' ἡμῖν ἐστίν, ὦρνιθες, καλὰ·
 Ἄλλ' ὥς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος
 Οὐδεὶς ὅτου πευσόμεθα τὰκεῖ πράγματα, —
 Ἄλλ' οὔτοσὶ τρέχει τις Ἀλφεῖον πνέων.

ΑΓΓΕΛΟΣ Α.

Ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι,
 ποῦ 1115

Ποῦ Πεισθέταιρός ἐστιν ἄρχων;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὔτοσί.

ΑΓΓΕΛΟΣ Α.

Ἐξωκοδόμηταί σοι τὸ τεῖχος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εὖ λέγεις.

ΑΓΓΕΛΟΣ Α.

Κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον·
 Ὡστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς
 Καὶ Θεογένης ἐναντίω δύ' ἄρματε, 1120

Ἴππων ὑπόντων μέγεθος ὅσον ὁ δούριος,
Ἵπὸ τοῦ πλάτους ἂν παρελασαίτην.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἡράκλεις.

ΑΓΓΕΛΟΣ Α.

Τὸ δὲ μῆκός ἐστι, καὶ γὰρ ἐμέτρησ' αὐτ' ἐγώ,
Ἑκατοντορόγιον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ Πόσειδον, τοῦ μάκρους.

Τίνες ᾠκοδόμησαν αὐτὸ τηλικουτονί ;

1125

ΑΓΓΕΛΟΣ Α.

Ὅρνιθες, οὐδεὶς ἄλλος, οὐκ Αἰγύπτιος
Πλινθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
Ἄλλ' αὐτόχειρες, ὥστε θαυμάζειν ἐμέ.

Ἐκ μὲν γε Λιβύης ἦκον ὡς τρισμῦραι
Γέρανοι, θεμελίους καταπεπωκῦναι λίθους.

1130

Τούτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεσιν.

Ἕτεροι δ' ἐπλινθοποιοῦν πελαργοὶ μύριοι.

Ἵδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα

Οἱ χαραδριοὶ καὶ τᾶλλα ποτάμι' ὄρνεα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπηλοφόρουν δ' αὐτοῖσι τίνες ;

ΑΓΓΕΛΟΣ Α.

Ἐρωδιοὶ

1135

Λεκάναισι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς ;

ΑΓΓΕΛΟΣ Α.

Τοῦτ', ὦγάθ', ἐξεύρητο καὶ σοφώτατα ·
 Οἱ χῆνες ὑποτύπτουντες ὥσπερ ταῖς ἅμαις
 Ἐς τὰς λεκάνας ἐνέβαλλον αὐτὸν τοῖν ποδοῖν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτα πόδες ἂν οὐκ ἂν ἐργασαίαιτο ; 1140

ΑΓΓΕΛΟΣ Α.

Καὶ νῆ Δί' αἱ νῆτταί γε περιεζωσμέναι
 Ἐπλινθοφόρουν · ἄνω δὲ τὸν ὑπαγωγέα
 Ἐπέτοντ' ἔχουσαι κατόπιν, ὥσπερ παιδία,
 Τὸν πηλὸν ἐν τοῖς στόμασιν αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτα μισθωτοὺς ἂν ἔτι μισθοῖτο τις ; 1145
 Φέρ' ἴδω, τί daί ; Τὰ ξύλινα τοῦ τείχους τίνες
 Ἀπειργάσαντ' ;

ΑΓΓΕΛΟΣ Α.

Ὅρνιθες ἦσαν τέκτονες

Σοφώτατοι πελεκᾶντες, οἱ τοῖς ῥύγχεσιν
 Ἀπεπελέκησαν τὰς πύλας · ἦν δ' ὁ κτύπος
 Αὐτῶν πελεκώντων ὥσπερ ἐν ναυπηγίῳ. 1150
 Καὶ νῦν ἅπαντ' ἐκεῖνα πεπύλωται πύλαις,
 Καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
 Ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ
 Φυλακαὶ καθεστήκασιν καὶ φρυκτωραίαι
 Ἐν τοῖσι πύργοις. Ἄλλ' ἐγὼ μὲν ἀποτρέχων 1155
 Ἀπονίψομαι · σὺ δ' αὐτὸς ἤδη τᾶλλα δρᾷ.

ΧΟΡΟΣ.

Οὗτος, τί ποιεῖς ; ἘΑρα θαυμάζεις ὅτι
Οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νὴ τοὺς θεοὺς ἔγωγε · καὶ γὰρ ἄξιον ·
Ἴσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν.
Ἄλλ' ὅδε φύλαξ γὰρ τῶν ἐκείθεν ἄγγελος
Ἐσθεῖ πρὸς ἡμᾶς δεῦρο, πυρρίχην βλέπων.

1160

ΑΓΓΕΛΟΣ Β.

Ἰοὺ ἰού, ἰοὺ ἰού, ἰοὺ ἰού.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί τὸ πρᾶγμα τουτί ;

ΑΓΓΕΛΟΣ Β.

Δεινότατα πεπόνθαμεν.

Τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς
Διὰ τῶν πυλῶν εἰσέπττατ' εἰς τὸν αἶρα,
Λαθῶν κολοιοὺς φύλακας ἡμεροσκόπους.

1165

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ᾧ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος.
Τίς τῶν θεῶν ;

ΑΓΓΕΛΟΣ Β.

Οὐκ ἴσμεν · ὅτι δ' εἶχε πτερὰ,
Τοῦτ' ἴσμεν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκουν δῆτα περιπόλους ἐχρήν
Πέμψαι κατ' αὐτὸν εὐθύς ;

1170

ΑΓΓΕΛΟΣ Β.

Ἄλλ' ἐπέμψαμεν

Τρισμυρίους ἰέρακας ἵπποτοξότας,
Χωρεῖ δὲ πᾶς τις ὄνυχας ἠγκυλωμένος,
Κερχνῆς, τριόρχης, γύψ, κύμινδης, ἀετός ·

Ῥύμη τε καὶ πτεροῖσι καὶ ροιζήμασιν 1175
Αἰθῆρ δονεῖται τοῦ θεοῦ ζητουμένου ·
Κᾶστ' οὐ μακρὰν ἄπωθεν, ἀλλ' ἐνταῦθά που
Ἦδη ἴστίν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν σφενδόνας δεῖ λαμβάνειν

Καὶ τόξα · χῶρει δεῦρο πᾶς ὑπηρέτης ·
Τόξευε, παῖε, σφενδόνην τίς μοι δότω. 1180

ΧΟΡΟΣ.

Στροφή.

Πολεμος αἵρεται, πόλεμος οὐ φατὸς
Πρὸς ἐμὲ καὶ θεούς. Ἄλλα φύλαττε πᾶς
Ἀέρα περινέφελον, ὃν Ἑρεβος ἐτέκετο,
Μή σε λάθῃ θεῶν τις ταύτη περῶν ·

Ἀθρεῖ δὲ πᾶς κύκλῳ σκοπῶν * *, 1185
Ὡς ἐγγὺς ἦδη δαίμονος πεδαρσίου
Δίνης πτερωτὸς φθόγγος ἐξακούεται.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Αὕτη σὺ ποῖ ποῖ ποῖ πέτει ; Μέν' ἥσυχος,
Ἐχ' ἀτρέμας · αὐτοῦ στῆθ' · ἐπίσχες τοῦ δρόμου.
Τίς εἶ ; Ποδαπή ; Λέγειν ἐχρῆν ὀπόθεν ποτ' εἶ. 1190

ΙΡΙΣ.

Παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

**Ὄνομα δέ σοι τί ἐστι; πλοῖον, ἢ κυνῇ;*

ΙΡΙΣ.

**Ἴρις ταχεῖα.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πάραλος, ἢ Σαλαμινία;

ΙΡΙΣ.

Τί δὲ τοῦτο;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ταυτηνὶ τις οὐ ξυλλήφεται***Ἀναπτάμενος τρίορχος;*

ΙΡΙΣ.

**Ἐμὲ συλλήφεται;*

1195

Τί ποτ' ἐστὶ τουτὶ τὸ κακόν;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἰμώξει μακρά.

ΙΡΙΣ.

**Ἀτοπὸν γε τουτὶ πρᾶγμα.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Κατὰ ποίας πύλας**Εἰσηλθες εἰς τὸ τεῖχος, ὦ μιαρωάτῃ;*

ΙΡΙΣ.

Οὐκ οἶδα μὲν Δί' ἔγωγε κατὰ ποίας πύλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

**Ἦκουσας αὐτῆς οἶον εἰρωνεύεται;*

1199

Πρὸς τοὺς κολοιάρχους προσήλθες ; Οὐ λέγεις ;
Σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν ;

ΙΡΙΣ.

Τί τὸ κακόν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἔλαβες ;

ΙΡΙΣ.

Ἑγχαίνεις μέν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδὲ σύμβολον

Ἐπέβαλεν ὀρνίθαρχος οὐδεῖς σοι παρών ;

ΙΡΙΣ.

Μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδεῖς, ὦ μέλε. 1205

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κᾶπειτα δῆθ' οὕτω σιωπῇ διαπέτει

Διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους ;

ΙΡΙΣ.

Ποία γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεοὺς ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ οἶδα μὰ Δί' ἔγωγε· τῇδε μὲν γὰρ οὔ.

Ἄδικεῖς δὲ καὶ νῦν. Ἐν Ἄρά γ' οἶσθα τοῦθ', ὅτι 1210

Δικαιοτάτ' ἂν ληφθεῖσα πασῶν Ἰρίδων

Ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες ;

ΙΡΙΣ.

Ἀλλ' ἀθάνατός εἰμ'.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλ' ὅμως ἂν ἀπέθανες.

Δεινότατα γάρ τοι πεισόμεσθ', ἔμοι δοκεῖ,
 Εἰ τῶν μὲν ἄλλων ἄρχομεν, ὑμεῖς δ' οἱ θεοὶ 1215
 Ἀκολαστανεῖτε, κούδέπω γνώσεσθ' ὅτι
 Ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειπτόνων.
 Φράσον δέ τοί μοι, τὼ πτέρυγε ποῖ ναυστολεῖς ;

ΙΡΙΣ.

Ἐγώ ; Πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς
 Φράσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς 1220
 Μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάrais
 Κνισᾶν τ' ἀγνιάς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί σὺ λέγεις ; ποίοις θεοῖς ;

ΙΡΙΣ.

Ποίοισιν ; Ἡμῖν, τοῖς ἐν οὐρανῷ θεοῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θεοὶ γὰρ ὑμεῖς ;

ΙΡΙΣ.

Τίς γάρ ἐστ' ἄλλος θεός ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅρνιθες ἀνθρώποισι νῦν εἰσιν θεοί, 1225
 Οἷς θυτέον αὐτούς, ἀλλὰ μὰ Δί' οὐ τῷ Δί.

ΙΡΙΣ.

ὦ μῶρε μῶρε, μὴ θεῶν κίνει φρένας
 Δεινιάς, ὅπως μή σου γένος πανώλεθρον
 Διὸς μακέλλη πᾶν ἀναστρέψῃ Δίκη,
 Λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς 1230
 Καταιθαλώσῃ σου Λικυμνίαις βολαῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄκουσον αὕτη· παῦε τῶν παφλασμάτων·
 Ἐχ' ἀτρέμα. Φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα
 Ταυτι λέγουσα μορμολύττεσθαι δοκεῖς;
 Ἄρ' οἶσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα, 1235
 Μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος
 Καταιθαλώσω πυρφόροισιν ἄετοῖς,
 Πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
 Ὅρνις ἐπ' αὐτόν, παρδαλᾶς ἐνημμένους,
 Πλεῖν ἐξακοσίους τὸν ἀριθμόν; Καὶ δὴ ποτε 1240
 Εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.
 Σὺ δ' εἴ με λυπήσεις τι, τῆς διακόνου
 Πρώτης ἀνατείνας τὸ σκέλη διαμηριῶ
 Τὴν Ἰριν αὐτήν, ὥστε θαυμάζειν ὅπως
 Οὕτω γέρων ὦν στύομαι τριέμβολον. 1245

ΙΡΙΣ.

Διαρράγειής, ὦ μέλ', αὐτοῖς ῥήμασιν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ὑποσοβήσεις; Οὐ ταχέως; Εὐράξ πατάξ.

ΙΡΙΣ.

Ἡ μὲν σε παύσει τῆς ὕβρεως οὐμὸς πατίρ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶμοι τάλας. Οὐκουν ἐτέρωσε πετομένη
 Καταιθαλώσεις γῶν νεωτέρων τινά; 1250

ΧΟΡΟΣ.

Ἀντιστροφή.

Ἀποκεκλήκαμεν διογενεῖς θεοὺς

Μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,
 Μηδέ τιν' ἱερόθυτον ἀνὰ δάπεδον ἔτι
 Τῇδε βροτὸν θεοῖσι πέμπειν καπνόν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
 Οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν.

1255

ΚΗΡΥΞ.

ὦ Πεισθέταιρ', ὦ μακάρι', ὦ σοφώτατε,
 ὦ κλεινότατ', ὦ σοφώτατ', ὦ γλαφυρώτατε,
 ὦ τρισμακάρι', ὦ κατακέλευσον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί σὺ λέγεις ;

ΚΗΡΥΞ.

Στεφάνῳ σε χρυσῷ τῷδε σοφίας οὖνεκα
 Στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῶ.

1260

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Δέχομαι. Τί δ' οὕτως οἱ λεῶ τιμῶσί με ;

ΚΗΡΥΞ.

ὦ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
 Οὐκ οἶσθ' ὅσην τιμὴν παρ' ἀνθρώποις φέρει,
 Ὅσους τ' ἐραστὰς τῇσδε τῆς χώρας ἔχεις.
 Πρὶν μὲν γὰρ οἰκίσαι σε τῇδε τὴν πόλιν,
 Ἐλακνομόνουν ἅπαντες ἄνθρωποι τότε,
 Ἐκόμων, ἐπείνων, ἐρρύπων, ἐσωκράτων,
 Σκυτάλι' ἐφόρουν · νυνὶ δ' ὑποστρέφαντες αὖ
 Ὀρنيθομανοῦσι, πάντα δ' ὑπὸ τῆς ἰδονῆς
 Ποιοῦσιν ἅπερ ὄρνιθες ἐκμιμούμενοι.

1265

1270

Πρῶτον μὲν εὐθὺς πάντες ἐξ εὐνῆς ἅμα
 Ἐπέτουθ' ἔωθεν ὥσπερ ἡμεῖς ἐπὶ νομόν·
 Κᾶπειτ' ἂν ἅμα κατῆραν ἐς τὰ βιβλία·
 Εἴτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα. 1275
 Ὀρνιθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ
 Πολλοῖσιν ὀρνίθων ὀνόματ' ἦν κείμενα.
 Πέρδιξ μὲν εἰς κάπηλος ὠνομάζετο
 Χωλός, Μενίππῳ δ' ἦν χελιδὼν τοῦνομα,
 Οπουντίῳ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ, 1280
 Κορυδὸς Φιλοκλέει, χηναλώπηξ Θεογένει,
 Ἴβις Λυκούργῳ, Χαιρεφῶντι νυκτερίς,
 Συρακοσίῳ δὲ κίττα· Μειδίας δ' ἐκεῖ
 Ὀρτυξ ἐκαλεῖτο· καὶ γὰρ ἦκεν ὄρτυγι
 Ὑπὸ στυφοκόπου τὴν κεφαλὴν πεπληγμένῳ. 1285
 Ἥιδον δ' ὑπὸ φιλορνηθίας πάντες μέλη,
 Ὅπου χελιδὼν ἦν τις ἐμπεποιημένη
 Ἥ πηνέλοψ ἢ χήν τις ἢ περιστερὰ
 Ἥ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.
 Τοιαῦτα μὲν τὰκείθεν. Ἐν δέ σοι λέγω· 1290
 Ἥξουσ' ἐκείθεν δεῦρο πλεῖν ἢ μύριοι
 Πτερῶν δεόμενοι καὶ τρόπων γαμψωνύχων·
 Ὡστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκ ἄρα μὰ Δί' ἡμῖν ἔτ' ἔργον ἐστάναι.
 Ἄλλ' ὥς τάχιστα σὺ μὲν ἰὼν τὰς ἀρρίχους 1295
 Καὶ τοὺς κοφίνους ἅπαντας ἐμπίπλη πτερῶν·
 Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά·

Ἐγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.

ΧΟΡΟΣ.

Στροφή.

Ταχὺ δ' ἂν πολυάνορα τὰν πόλιν

Καλοῖ τις ἀνθρώπων.

1300

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τύχη μόνον προσεΐη.

ΧΟΡΟΣ.

Κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Θᾶπτον φέρειν κελεύω.

ΧΟΡΟΣ.

Τί γὰρ οὐκ ἔνι ταύτῃ

Καλὸν ἀνδρὶ μετοικεῖν ;

1305

Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,

Τό τε τῆς ἀγανόφρονος Ἑσυχίας

Εὐάμερον πρόσωπον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς βλακικῶς διακονεῖς ·

Οὐ θᾶπτον ἐγκονήσεις ;

1310

ΧΟΡΟΣ.

Ἀντιστροφή.

Φερέτω κάλαθον ταχύ τις πτερῶν,

Σὺ δ' αὖθις ἐξόρμα,

Τύπτων γε τοῦτον ᾠδί.

Πάνν γὰρ βραδὺς ἐστί τις ὥσπερ ὄνος.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανῆς γάρ ἐστι δειλός.

1315

ΧΟΡΟΣ.

Σὺ δὲ τὰ πτερὰ πρῶτον

Διίθες τάδε κόσμῳ·

Τὰ τε μουσίχ' ὁμοῦ τὰ τε μαντικὰ καὶ

Τὰ θαλάττι'. Ἐπειτα δ' ὅπως φρονίμως

Πρὸς ἄνδρ' ὁρῶν πτερώσεις.

1320

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ τοι μὰ τὰς κερχνηδὰς ἔτι σοῦ σχήσομαι,

Οὕτως ὁρῶν σε δειλὸν ὄντα καὶ βραδύν.

ΠΑΤΡΑΛΟΙΑΣ.

Γενοίμαν αἰετὸς ὑψιπέτας,

Ὡς ἂν ποταθείην ὑπὲρ ἀτρυγέτου γλαύ-

κᾶς ἐπ' οἶδμα λίμνας.

1325

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐοικεν οὐ ψευδαγγελῆς εἶν' ἄγγελος.

Ἄιδων γὰρ ὅδε τις αἰετοὺς προσέρχεται.

ΠΑΤΡΑΛΟΙΑΣ.

Αἰβοῖ·

Οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·

Ἐρῶ δ' ἔγωγε τῶν ἐν ὄρνεσιν νόμων.

1330

Ὅρنيθομανῶ γὰρ καὶ πέτομαι, καὶ βούλομαι

Οἰκεῖν μεθ' ὑμῶν, κάπιθυμῶ τῶν νόμων.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ποίων νόμων; Πολλοὶ γὰρ ὀρνίθων νόμοι.

ΠΑΤΡΑΛΟΙΑΣ.

Πάντων· μάλιστα δ' ὅτι καλὸν νομίζεται

Τὸν πατέρα τοῖς ὄρνεσιν ἄγχειν καὶ δάκνειν.

1335

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νῆ Δί' ἀνδρεῖόν γε πάνν νομίζομεν,
 Ὃς ἂν πεπλήγῃ τὸν πατέρα νεοττὸς ὦν.

ΠΑΤΡΑΛΟΙΑΣ.

Διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεῖς ἐγὼ
 Ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ἔστιν ἡμῖν τοῖσιν ὄρνισιν νόμος 1340
 Παλαιὸς ἐν ταῖς τῶν πελαργῶν κύρβεσιν.
 Ἐπὴν ὁ πατὴρ ὁ πελαργὸς ἐκπετησίμους
 Πάντας ποιήσῃ τοὺς πελαργιδῆς τρέφων,
 Δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.

ΠΑΤΡΑΛΟΙΑΣ.

Ἀπέλαυσά τ' ἄρ' ἂν νῆ Δί' ἐλθὼν ἐνθαδί, 1345
 Εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐδέν γ'. Ἐπειδὴ περ γὰρ ἦλθες, ὦ μέλε,
 Εὖνους, πτερώσω σ' ὥσπερ ὄρνιν ὀρφανόν.
 Σοὶ δ', ὦ νεανίσκ', οὐ κακῶς ὑποθήσομαι,
 Ἄλλ' οἰάπερ αὐτὸς ἔμαθον ὅτε παῖς ἦ. Σὺ γὰρ 1350
 Τὸν μὲν πατέρα μὴ τύπτε· ταυτηνδὶ λαβὼν
 Τὴν πτέρυγα, καὶ τουτὶ τὸ πλήκτρον θάτέρα,
 Νομίσας ἀλεκτρυνόνος ἔχειν τονδὶ λόφον,
 Φρούρει, στρατεύου, μισθοφορῶν σαυτὸν τρέφε,
 Τὸν πατέρ' ἕα ζῆν· ἄλλ' ἐπειδὴ μάχιμος εἶ, 1355
 Εἰς τὰπὶ Θράκης ἀποπέτου, κάκεῖ μάχου.

ΠΑΤΡΑΛΟΙΑΣ.

Νῆ τὸν Διόνυσον, εὖ γέ μοι δοκεῖς λέγειν,
Καὶ πείσομαί σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νοῦν ἄρ' ἔξεις νῆ Δία.

ΚΙΝΗΣΙΑΣ.

Ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις •
Πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων 1360

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.

ΚΙΝΗΣΙΑΣ.

Ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀσπαζόμεσθα φιλύρινον Κινησίαν.
Τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς ;

ΚΙΝΗΣΙΑΣ.

Ὅρνις γενέσθαι βούλομαι 1365
Διγύφθογγος ἀηδών.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Παῦσαι μελωδῶν, ἀλλ' ὅ τι λέγεις εἰπέ μοι.

ΚΙΝΗΣΙΑΣ.

Ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος
Ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν
Ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς. 1370

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐκ τῶν νεφελῶν γὰρ ἂν τις ἀναβολὰς λάβοι ;

ΚΙΝΗΣΙΑΣ.

Κρέμαται μὲν οὖν ἐντεῦθεν ἡμῶν ἡ τέχνη.
 Τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
 Ἀερίά τινα καὶ σκότια καὶ κυανανγέα
 Καὶ πτεροδόνητα · σὺ δὲ κλύων εἴσει τάχα.

1375

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ δῆτ' ἔγωγε.

ΚΙΝΗΣΙΑΣ.

Νῆ τὸν Ἡρακλέα σύ γε.
 Ἄπαντα γὰρ δίδειμί σοι τὸν ἄερα
 Εἰδῶλα πετεινῶν
 Αἰθεροδρόμων
 Οἰωνῶν ταναοδείρων ·

1380

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡόπ.

ΚΙΝΗΣΙΑΣ.

Τὸν ἀλάδρομον ἀλάμενος
 Ἄμ' ἀνέμων πνοαῖσι βαίην,

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Δί' ἢ γὼ σου καταπαύσω τὰς πνοάς.

ΚΙΝΗΣΙΑΣ.

Τοτὲ μὲν ἑοτίαν στείχων πρὸς ὁδόν,
 Τοτὲ δ' αὖ βορέα σῶμα πελάζων
 Ἀλίμενον αἰθέρος αὖλακα τέμνων.
 Χαρίεντά γ', ὧ πρεσβύτ', ἐσοφίσω καὶ σοφά.

1385

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος ;

ΚΙΝΗΣΙΑΣ.

Ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
Ὅς ταῖσι φυλαῖς περιμάχητός εἰμ' αἶέ ; 1390

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων
Λεωτροφίδῃ χορὸν πετομένων ὀρνέων
Κεκροπίδα φυλήν ;

ΚΙΝΗΣΙΑΣ.

Καταγελαῖς μου, δῆλος εἶ.
Ἄλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι,
Πρὶν ἂν πτερωθεὶς διαδράμω τὸν αἶρα. 1395

ΣΥΚΟΦΑΝΤΗΣ.

Ὅρنيθές τινες οἶδ' οὐδὲν ἔχοντες πτεροποίκιλοι·
Τανυσίπτερε ποικίλα χελιδοί·

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τουτὶ τὸ κακὸν οὐ φαῦλον ἐξεγρήγορεν.
Ὅδ' αὖ μινυρίζων δεῦρό τις προσέρχεται.

ΣΥΚΟΦΑΝΤΗΣ.

Τανυσίπτερε ποικίλα μάλ' αὖθις. 1400

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐς θοιμάτιον τὸ σκόλιον ἄδειν μοι δοκεῖ,
Δεῖσθαι δ' ἔοικεν οὐκ ὀλίγων χελιδόνων.

ΣΥΚΟΦΑΝΤΗΣ.

Τίς ὁ πτερῶν δεῦρ' ἐστὶ τοὺς ἀφικνουμένους ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅδὶ πάρεστιν· ἀλλ' ὅτου δεῖ χρὴ λέγειν.

ΣΥΚΟΦΑΝΤΗΣ.

Πτερῶν πτερῶν δεῖ· μὴ πύθῃ τὸ δεύτερον. 1405

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὼν εὐθὺ Πελληνῆς πέτεσθαι διανοεῖ ;

ΣΥΚΟΦΑΝΤΗΣ.

*Μὰ Δί', ἀλλὰ κλητὴρ εἰμι νησιωτικὸς**Καὶ συκοφάντης,*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ μακάριε τῆς τέχνης.

ΣΥΚΟΦΑΝΤΗΣ.

*Καὶ πραγματοδίφης. Εἴτα δέομαι πτερὰ λαβὼν
Κύκλῳ περισοβεῖν τὰς πόλεις καλούμενος.*

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ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὑπὸ πτερύγων τί προσκαλεῖ σοφώτερον ;

ΣΥΚΟΦΑΝΤΗΣ.

*Μὰ Δί', ἀλλ' ἔν' οἱ λησταί γε μὴ λυπῶσί με,
Μετὰ τῶν γεράνων τ' ἐκείθεν ἀναχωρῶ πάλιν,
Ἀνθ' ἔρματος πολλὰς καταπεπωκὼς δίκας.*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Τουτὶ γὰρ ἐργάζει σὺ τοῦργον ; Εἰπέ μοι,
Νεανίας ὦν συκοφαντεῖς τοὺς ξένους ;*

1415

ΣΥΚΟΦΑΝΤΗΣ.

Τί γὰρ πάθω ; Σκάπτειν γὰρ οὐκ ἐπίσταμαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ἀλλ' ἔστιν ἕτερα νῆ Δί' ἔργα σώφρονα,
Ἀφ' ὧν διαζῆν ἄνδρα χρῆν τοσουτονὶ
Ἐκ τοῦ δικαίου μᾶλλον ἢ δικορῥαφεῖν.*

1420

ΣΥΚΟΦΑΝΤΗΣ.

ὦ δαιμόνιε, μὴ νουθέτει μ', ἀλλὰ πτέρου.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῦν τοι λέγων πτερῶ σε.

ΣΥΚΟΦΑΝΤΗΣ.

*Καὶ πῶς ἂν λόγοις**Ἄνδρα πτερώσειας σύ ;*

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Πάντες τοῖς λόγοις**Ἀναπτεροῦνται.*

ΣΥΚΟΦΑΝΤΗΣ.

Πάντες ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Οὐκ ἀκήκοας,**Οταν λέγωσιν οἱ πατέρες ἐκάστοτε*

1425

*Τοῖς μειρακίοις ἐν τοῖσι κουρείοις ταδί·**Δεινῶς γέ μου τὸ μειράκιον Διτρέφης**Λέγων ἀνεπτέρωκεν ὥσθ' ἱππηλατεῖν.**Ὁ δέ τις τὸν αὐτοῦ φησιν ἐπὶ τραγῳδίᾳ**Ἀνεπτέρῳσθαι καὶ πεποτῆσθαι τὰς φρένας.*

1430

ΣΥΚΟΦΑΝΤΗΣ.

Λόγοισί τ' ἄρα καὶ πτεροῦνται ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Φήμ' ἐγώ.**Ἵπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται**Ἐπαίρεται τ' ἄνθρωπος. Οὔτω καὶ σ' ἐγὼ**Ἀναπτέρῳσας βουλομαι χρηστοῖς λόγοις**Τρέψαι πρὸς ἔργον νόμιμον.*

ΣΥΚΟΦΑΝΤΗΣ.

Ἄλλ' οὐ βούλομαι.

1435

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ ποιήσεις ;

ΣΥΚΟΦΑΝΤΗΣ.

Τὸ γένος οὐ καταισχνῶ.

Παππῶος ὁ βίος συκοφαντεῖν ἐστί μοι.

Ἀλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς

Ἰέρακος, ἢ κερχυνῆδος, ὥς ἂν τοὺς ξένους

Καλεσάμενος, κᾶτ' ἐγκεκληκῶς ἐνθαδί,

1440

Κᾶτ' αὖ πέτωμαι πάλιν ἐκείσε.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω.

Ὡδὶ λέγεις · ὅπως ἂν ὠφλήκη δίκην

Ἐνθάδε πρὶν ἤκειν ὁ ξένος.

ΣΥΚΟΦΑΝΤΗΣ.

Πάνυ μανθάνεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Κᾶπειθ' ὁ μὲν πλεῖ δεῦρο, σὺ δ' ἐκείσ' αὖ πέτει

Ἀρπασόμενος τὰ χρήματ' αὐτοῦ.

ΣΥΚΟΦΑΝΤΗΣ.

Πάντ' ἔχεις.

1445

Βέμβικος οὐδὲν διαφέρειν δεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω

Βέμβικα · καὶ μὴν ἔστι μοι νῆ τὸν Δία

Κύλλιστα Κορκυραῖα τοιαυτὴ πτερὰ.

ΣΥΚΟΦΑΝΤΗΣ.

Οἷμοι τάλας · μάστιγ' ἔχεις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πτερὸν μὲν οὖν,

Οἷσί σε ποιήσω τήμερον βεμβικιᾶν.

1450

ΣΥΚΟΦΑΝΤΗΣ.

Οἴμοι τάλας.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ πτερυγιεῖς ἐντευθενί ;

Οὐκ ἀπολιβάξεις, ὦ κύκιστ' ἀπολούμενος ;

Πικρὰν τάχ' ὄψει στρεψοδικοπανουργίαν.

Ἀπίωμεν ἡμεῖς ξυλλαβόντες τὰ πτερὰ.

ΧΟΡΟΣ.

Στροφή.

Πολλὰ δὴ καὶ καινὰ καὶ θαν-

1455

υῖάστ' ἐπεπτόμεσθα, καὶ

Δεινὰ πράγματ' εἶδομεν.

Ἔστι γὰρ δένδρον πεφυκὸς

Ἐκτοπόν τι, καρδίας ἀ-

πωτέρω, Κλεώνυμος,

1460

Χρήσιμον μὲν οὐδέν, ἄλ-

λως δὲ δειλὸν καὶ μέγα.

Τοῦτο τοῦ μὲν ἥρος αἰὲ

Βλαστάνει καὶ συκοφαντεῖ,

Τοῦ δὲ χειμῶνος πάλιν τὰς

1465

Ἀσπίδας φυλλορῥοεῖ.

Ἀντιστροφή.

Ἔστι δ' αὖ χώρα πρὸς αὐτῷ

Τῷ σκότῳ πόρρω τις ἐν

Τῇ λύχνων ἔρημία,

Ἐνθα τοῖς ἥρωσιν ἄνθρω-

1470

ποι ξυναριστῶσι καὶ ξύν-

εῖσι, πλὴν τῆς ἐσπέρας.

Γηνικαῦτα δ' οὐκέτ' ἦν

Ἀσφαλὲς ξυντυγχάνειν.

Εἰ γὰρ ἐντύχοι τις ἥρω

1475

Τῶν βροτῶν νύκτωρ Ὀρέστη,

Γυμνὸς ἦν πληγεῖς ὑπ' αὐτοῦ

Πάντα τὰπιδέξια.

ΠΡΟΜΗΘΕΥΣ.

Οἷμοι τάλας, ὁ Ζεὺς ὅπως μή μ' ὄψεται.

Ποῦ Πεισθέταιρός ἐστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐα, τουτὶ τί ἦν

1480

Τίς οὐγκαλυμμός ;

ΠΡΟΜΗΘΕΥΣ.

Τῶν θεῶν ὁρᾷς τινα

Εμοῦ κατόπιν ἐνταῦθα ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μὰ Δί' ἐγὼ μὲν εἶ

Τίς δ' εἰ σύ ;

ΠΡΟΜΗΘΕΥΣ.

Πηνίκ' ἐστὶν ἄρα τῆς ἡμέρας ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅπηνίκα ; Σμικρόν τι μετὰ μεσημβρίαν.

Ἀλλὰ σὺ τίς εἰ ;

ΠΡΟΜΗΘΕΥΣ.

Βουλυτός, ἢ περαιτέρω ; 1485

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶμ' ὥς βδελύττομαί σε.

ΠΡΟΜΗΘΕΥΣ.

Τί γὰρ ὁ Ζεὺς ποιεῖ ;

Ἀπαιθριῶζει τὰς νεφέλας, ἢ ξυννεφεῖ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἶμωξε μεγάλ'.

ΠΡΟΜΗΘΕΥΣ.

Οὕτω μὲν ἐκκεκαλύψομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ᾠ φίλε Προμηθεῦ.

ΠΡΟΜΗΘΕΥΣ.

Παῦε παῦε, μὴ βόα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί γὰρ ἔστι ;

ΠΡΟΜΗΘΕΥΣ.

Σίγα, μὴ κάλει μου τοῦνομα •

1490

Ἀπὸ γὰρ ὀλεῖ μ', εἴ μ' ἐνθάδ' ὁ Ζεὺς ὄψεται,

Ἀλλ' ἵνα φράσω σοι πάντα τᾶνω πράγματα,

Τουτὶ λαβών μου τὸ σκιαᾶδειον ὑπέρεχε

Ἀνωθεν, ὥς ἂν μή μ' ὀρώσιν οἱ θεοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἰοὺ ἰού •

1495

Εὖ γ' ἐπενόησας αὐτὸ καὶ προμηθικῶς.

Ἐπόδουθι ταχὺ δὴ, κατὰ θαρρήσας λέγε.

ΠΡΟΜΗΘΕΥΣ.

Ἦκουε δὴ νυν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὡς ἀκούοντος λέγε.

ΠΡΟΜΗΘΕΥΣ.

Ἀπόλωλεν ὁ Ζεύς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Πηνίκ' ἄττ' ἀπώλετο ;

ΠΡΟΜΗΘΕΥΣ.

Ἐξ οὔπερ ὑμεῖς ᾠκίσατε τὸν ἀέρα. 1500

Θύει γὰρ οὔδεις οὐδὲν ἀνθρώπων ἔτι

Θεοῖσιν, οὐδὲ κνῖσα μηρίων ἄπο

Ἀνῆλθεν ὡς ἡμᾶς ἀπ' ἐκείνου τοῦ χρόνου,

Ἀλλ' ὥσπερ εἰ Θεσμοφορίοις νηστεύομεν

Ἄνευ θυηλῶν · οἱ δὲ βάρβαροι θεοὶ 1505

Πεινῶντες ὥσπερ Ἰλλυριοὶ κεκριγότες

Ἐπιστρατεύσειν φάσ' ἄνωθεν τῷ Δίῃ,

Εἰ μὴ παρέξει τὰμπόρι' ἀνεφγμένα,

Ἴν' εἰσάγοιτο σπλάγχχνα κατατετμημένα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Εἰσὶν γὰρ ἕτεροι βάρβαροι θεοὶ τινες 1510

Ἄνωθεν ὑμῶν ;

ΠΡΟΜΗΘΕΥΣ.

Οὐ γάρ εἰσι βάρβαροι,

Ὅθεν ὁ πατρῷός ἐστιν Ἐξηκεστίδῃ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅνομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις

Τί ἐστίν ;

ΠΡΟΜΗΘΕΥΣ.

"Ο τι ἐστίν; Τριβαλλοί.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μανθάνω.

Ἐντεῦθεν ἄρα " τοῦπιτριβείης " ἐγένετο. 1515

ΠΡΟΜΗΘΕΥΣ.

Μάλιστα πάντων. Ἐν δέ σοι λέγω σαφές ·

" Ἡξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν

Παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω ·

Ἵμεῖς δὲ μὴ σπένδεσθ', εἰ μὴ παραδιδῶ

Τὸ σκῆπτρον ὃ Ζεὺς τοῖσιν ὄρνισιν πάλιν, 1520

Καὶ τὴν Βασίλειάν σοι γυναῖκ' ἔχειν διδῶ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τίς ἐστιν ἡ Βασίλεια;

ΠΡΟΜΗΘΕΥΣ.

Καλλίστη κόρη,

" Ἡπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς

Καὶ τᾶλλ' ἀπαξάπαντα, τὴν εὐβουλίαν,

Τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια, 1525

Τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

" Ἀπαντά τᾶρ' αὐτῷ ταμιεύει.

ΠΡΟΜΗΘΕΥΣ.

Φήμ' ἐγώ.

" Ἦν γ' ἦν σὺ παρ' ἐκείνου παραλάβης, πάντ' ἔχεις.

Τούτων ἔνεκα δεῦρ' ἦλθον, ἵνα φράσαιμί σοι.

Ἄεί ποτ' ἀνθρώποις γὰρ εὖνους εἴμ' ἐγώ. 1530

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Μόνον θεῶν γὰρ διὰ σ' ἀπανθρακίζομεν.

ΠΡΟΜΗΘΕΥΣ.

Μισῶ δ' ἅπαντας τοὺς θεούς, ὥς οἶσθα σύ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Νῆ τὸν Δί' αἰὲ δῆτα θεομισῆς ἔφυσ.

ΠΡΟΜΗΘΕΥΣ.

*Τίμων καθαρός. Ἄλλ' ὥς ἂν ἀποτρέχω πάλιν,**Φέρε τὸ σκιάδειον, ἵνα με κἂν ὁ Ζεὺς ἴδῃ*

1535

Ἄνωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ τὸν δίφρον γε διφροφόρει τονδὶ λαβών.

ΧΟΡΟΣ.

Στροφή.

*Πρὸς δὲ τοῖς Σκιάποσιν λι-
μνη τις ἔστ', ἄλουτος οὖ**Ψυχαγωγεῖ Σωκράτης·*

1540

*Ἐνθα καὶ Πείσανδρος ἦλθε**Δεόμενος ψυχὴν ἰδεῖν, ἥ**Ζῶντ' ἐκείνον προὔλιπε,**Σφάγι' ἔχων κάμηλον ἀ-**μνόν τιν', ἧς λαιμοὺς τεμών,*

545

*Ὡσπερ οὐδυσσεὺς ἀπήλθε,**Κᾶτ' ἀνῆλθ' αὐτῷ κάτωθεν**Πρὸς τὸ λαῖμα τῆς καμήλου**Χαιρεφῶν ἡ νυκτερίς.*

ΠΟΣΕΙΔΩΝ.

Τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας 1550
 Ὅρᾶν τοδὶ πάρεστιν, οἱ πρεσβεύομεν.
 Οὗτος, τί δρᾷς ; Ἐπ' ἀριστερ' οὕτως ἀμπέχει ;
 Οὐ μεταβαλεῖς θοῖμάτιον ὧδ' ἐπὶ δεξιάν ;
 Τί, ᾧ κακόδαιμον ; Λαισποδίας εἰ τὴν φύσιν.
 Ὡς δημοκρατία, ποῖ προβιβᾷς ἡμᾶς ποτε, 1555
 Εἰ τουτονί γ' ἐχειροτόνησαν οἱ θεοί ;

ΤΡΙΒΑΛΛΟΣ.

Ἐξεῖς ἀτρέμας ;

ΠΟΣΕΙΔΩΝ.

Οἴμωξε· πολὺν γὰρ δὴ σ' ἐγὼ
 Εόρακα πάντων βαρβαρώτατον θεῶν.
 Ἄγε δὴ τί δρῶμεν, Ἡράκλεις ;

ΗΡΑΚΛΗΣ.

Ἀκήκοας

Ἐμοῦ γ' ὅτι τὸν ἄνθρωπον ἄγχειν βούλομαι, 1560
 Ὅστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτειχίσας.

ΠΟΣΕΙΔΩΝ.

Ἄλλ', ὦγάθ', ἡρήμεσθα περὶ διαλλαγῶν
 Πρέσβεις.

ΗΡΑΚΛΗΣ.

Διπλασίως μᾶλλον ἄγχειν μοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τὴν τυρόκηστίν μοι δότω· φέρε σίλφιον·
 Τυρὸν φερέτω τις· πυρπόλει τοὺς ἄνθρακας. 1565

ΗΡΑΚΛΗΣ.

Τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
Τρεῖς ὄντες ἡμεῖς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἄλλ' ἐπικνῶ τὸ σίλφιον.

ΗΡΑΚΛΗΣ.

Τ'ὰ δὲ κρέα τοῦ ταῦτ' ἐστίν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅρνιθές τινες

Ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις
Ἔδοξαν ἀδικεῖν.

ΗΡΑΚΛΗΣ.

Εἶτα δῆτα σίλφιον

1570

Ἐπικνᾶς πρότερον αὐτοῖσιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

ὦ χαῖρ', Ἡράκλεις.

Τί ἐστι ;

ΗΡΑΚΛΗΣ.

Πρεσβεύοντες ἡμεῖς ἤκομεν

Παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῆς.

ΟΙΚΕΤΗΣ.

Ἐλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρέπει.

1575

ΗΡΑΚΛΗΣ.

Ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
Τμεῖς τ' ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλοι

Ὁμβριον ὕδωρ ἂν εἴχεν ἔν τοις τέλμασιν,
 Ἀλκονίδας τ' ἂν ἤγεθ' ἡμέρας αἰεί.
 Τούτων περὶ πάντων αὐτοκράτορες ἤκομεν.

1586

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλ' οὔτε πρότερον πώποθ' ἡμεῖς ἤρξαμεν
 Πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
 Ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,
 Σπονδὰς ποιεῖσθαι. Τὰ δὲ δίκαι' ἐστὶν ταδί·
 Τὸ σκῆπτρον ἡμῖν τοῖσιν ὄρνισιν πάλιν
 Τὸν Δί' ἀποδοῦναι· καὶ διαλλαττώμεθα.
 Ἐπὶ τοῖσδε τοὺς πρέσβεις ἐπ' ἄριστον καλῶ.

1585

ΗΡΑΚΛΗΣ.

Ἐμοὶ μὲν ἀπόχρη ταῦτα, καὶ ψηφίζομαι.

ΠΟΣΕΙΔΩΝ.

Τί, ὦ κακόδαιμον; Ἥλِيثιος καὶ γάστρις εἴ.
 Ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος;

1590

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀληθες; Οὐ γὰρ μείζον ὑμεῖς οἱ θεοὶ
 Ἰσχύσετ', ἣν ὄρνιθες ἄρξωσιν κάτω;
 Νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι
 Κύψαντες ἐπιорκοῦσιν ὑμᾶς οἱ βροτοί·
 Ἐὰν δὲ τοὺς ὄρνις ἔχητε συμμάχους,
 Ὅταν ὁμνύῃ τις τὸν κόρακα καὶ τὸν Δία,
 Ὁ κόραξ παρελθὼν τὸν ἐπιорκοῦντος λάθρα
 Προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θενών.

1595

ΠΟΣΕΙΔΩΝ.

Νῆ τὸν Ποσειδῶ, ταῦτά γέ τοι καλῶς λέγεις.

ΗΡΑΚΛΗΣ.

Κάμοι δοκεῖ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ σὺ φής ;

ΤΡΙΒΑΛΛΟΣ.

Ναβαισατρεῦ.

1600

ΠΕΙΣΘΕΤΑΙΡΟΣ.

*Ορᾶς ; Ἐπαινεῖ χούτος. Ἔτερον νῦν ἔτι
Ἀκούσαθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν.*

Εἴαν τις ἀνθρώπων ἱερεῖόν τῳ θεῶν

Εὐξάμενος, εἶτα διασοφίζεται λέγων

“Μενετοὶ θεοί,” καὶ μάποδιδῶ μισητίαν,

1605

Ἀναπράξομεν καὶ ταῦτα.

ΠΟΣΕΙΔΩΝ.

Φέρ' ἴδω, τῷ τρόπῳ ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὅταν διαριθμῶν ἀργυρίδιον τύχῃ

Ἀνθρωπος οὗτος, ἧ κάθηται λούμενος,

Καταπτάμενος ἰκτίνος, ἀρπίσας λίθρα,

Προβάτοιν δυοῖν τιμὴν ἀνοίσει τῷ θεῷ.

1610

ΗΡΑΚΛΗΣ.

Τὸ σκῆπτρον ἀποδοῦναι πάλιν ψηφίζομαι

Τούτοις ἐγώ.

ΠΟΣΕΙΔΩΝ.

Καὶ τὸν Τριβαλλὸν νῦν ἐροῦ.

ΗΡΑΚΛΗΣ.

Ὁ Τριβαλλός, οἰμώζειν δοκεῖ σοι ;

ΤΡΙΒΑΛΛΟΣ.

Σαννάκα

Βακταρικρούσα.

ΗΡΑΚΛΗΣ.

Φησὶν εὖ λέγειν πάνυ.

ΠΟΣΕΙΔΩΝ.

Εἴ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ.

1615

ΗΡΑΚΛΗΣ.

Οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκήπτρου πέρι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Καὶ νῆ Δί' ἕτερόν γ' ἐστὶν οὗ μνήσθην ἐγώ.

Τὴν μὲν γὰρ Ἥραν παραδίδωμι τῷ Διί,

Τὴν δὲ Βασίλειαν τὴν κόρην γυναικ' ἐμοὶ

Ἐκδοτέον ἐστίν.

ΠΟΣΕΙΔΩΝ.

Οὐ διαλλαγῶν ἐρᾶς.

1620

Ἀπίωμεν οἴκαδ' αὖθις.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὀλίγον μοι μέλει.

Μάγειρε, τὸ κατ' ἄχυσμα χρὴ ποιεῖν γλυκύ.

ΗΡΑΚΛΗΣ.

ὦ δαιμόνι' ἀνθρώπων Πόσειδον, ποῖ φέρει ;

Ἡμεῖς περὶ γυναικὸς μιᾶς πολεμήσομεν ;

ΠΟΣΕΙΔΩΝ.

Τί δαὲ ποιῶμεν ;

ΗΡΑΚΛΗΣ.

Ὅ τι ; Διαλλαττώμεθα.

1625

ΠΟΣΕΙΔΩΝ.

Τί, ῥῆζυρ' ; Οὐκ οἶσθ' ἐξαπατώμενος πάλαι ;
 Βλάπτεις δέ τοι σὺ σαυτόν. Ἦν γὰρ ἀποθάνη
 Ο Ζεὺς, παραδούς τούτοισι τὴν τυραννίδα,
 Πένης ἔσει σύ. Σοῦ γὰρ ἅπαντα γίγνεται
 Τὰ χρήμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπη. 1630

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οἴμοι τάλας, οἶόν σε περισοφίζεται.
 Δεῦρ' ὥς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω.
 Διαβάλλεται σ' ὁ θεῖος, ὃ πονηρὲ σύ.
 Τῶν γὰρ πατρώων οὐδ' ἀκαρῇ μέτεστί σοι
 Κατὰ τοὺς νόμους· νόθος γὰρ εἰ κοῦ γνήσιος. 1635

ΗΡΑΚΛΗΣ.

Ἐγὼ νόθος ; Τί λέγεις ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Σὺ μέντοι νῆ Δία,
 ὦν γε ξένης γυναικός. Ἦ πῶς ἂν ποτε
 Ἐπὶ κληρον εἶναι τὴν Ἀθηναίαν δοκεῖς,
 Οὔσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων ;

ΗΡΑΚΛΗΣ.

Τί δ', ἦν ὁ πατήρ ἐμοὶ διδῶ τὰ χρήματα
 Νόθῳ ἔξαποθνήσκων ; 1640

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ὁ νόμος αὐτὸν οὐκ ἔα.
 Οὗτος ὁ Ποσειδῶν πρῶτος, ὃς ἐπαίρει σε νῦν,
 Ἀνθέξεται σου τῶν πατρώων χρημάτων
 Φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.

Ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον · 1645

“ Νόθῳ δὲ μὴ εἶναι ἀγχιστεῖαν, παίδων ὄντων
γνησίων. Ἐὰν δὲ παῖδες μὴ ὦσι γνήσιοι, τοῖς
ἐγγυτάτῳ γένους μετεῖναι τῶν χρημάτων.”

ΗΡΑΚΛΗΣ.

Ἐμοὶ δ' ἄρ' οὐδὲν τῶν πατρώων χρημάτων
Μέτεστιν ;

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐ μέντοι μὰ Δία. Λέξον δέ μοι, 1650

Ἦδη σ' ὁ πατὴρ εἰσήγαγ' ἐς τοὺς φράτορας ;

ΗΡΑΚΛΗΣ.

Οὐ δῆτ' ἐμέ γε. Καὶ δῆτ' ἐθαύμαζον πάλαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δῆτ' ἄνω κέχηνας αἰκίαν βλέπων ;

Ἄλλ' ἦν μεθ' ἡμῶν ἧς, καταστήσω σ' ἐγὼ

Τύοαννον, ὀρνίθων παρέξω σοι γάλα. 1655

ΗΡΑΚΛΗΣ.

Δίκαι' ἔμοιγε καὶ πάλιν δοκεῖς λέγειν

Περὶ τῆς κόρης · κᾶγωγε παραδίδωμί σοι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Τί δαὶ σὺ φῆς ;

ΠΟΣΕΙΔΩΝ.

Τᾶναντία ψηφίζομαι.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα. Τί σὺ λέγεις ;

ΤΡΙΒΑΛΛΟΣ.

Καλάνι κόραυνα καὶ μεγάλα βασιλιναῦ 1660

Ὅρνιτο παραδίδωμι.

ΗΡΑΚΛΗΣ.

Παραδοῦναι λέγει.

ΠΟΣΕΙΔΩΝ.

Μὰ τὸν Δί' οὐχ οὗτός γε παραδοῦναι λέγει,
 Εἰ μὴ βαδίζειν ὥσπερ αἱ χελιδόνες.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.

ΠΟΣΕΙΔΩΝ.

Σφῶ νῦν διαλλάττεσθε καὶ ξυμβαίνετε ·
 Ἐγὼ δ', ἐπειδὴ σφῶν δοκεῖ, σιγῆσομαι.

1665

ΗΡΑΚΛΗΣ.

Ἡμῖν ἂ λέγεις σὺ πάντα συγχωρεῖν δοκεῖ.
 Ἄλλ' ἴθι μεθ' ἡμῶν αὐτὸς εἰς τὸν οὐρανόν,
 Ἵνα τὴν Βασίλειαν καὶ τὰ πάντ' ἐκεῖ λάβῃς.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐς καιρὸν ἄρα κατεκόπησαν οὐτοῖ
 Ἐς τοὺς γάμους.

1670

ΗΡΑΚΛΗΣ.

Βούλεσθε δῆτ' ἐγὼ τέως

Ὅπτῶ τὰ κρέα ταυτὶ μένων ; Ὑμεῖς δ' ἴτε.

ΠΟΣΕΙΔΩΝ.

Ὅπτῃς τὰ κρέα ; Πολλήν γε τευθείαν λέγεις.
 Οὐκ εἰ μεθ' ἡμῶν ;

ΗΡΑΚΛΗΣ.

Εὖ γε μέν τ' αὖν διετεθῆν.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἀλλὰ γαμικὴν χλανίδα δότω τις δεῦρό μοι.

1675

ΧΟΡΟΣ.

Ἀντιστροφή.

Ἔστι δ' ἐν Φαναίσι πρὸς τῇ
 Κλεψύδρα πανοῦργον ἐγ-
 γλωττογαστῶρων γένος,
 Οἷ θερίζουσίν τε καὶ σπεί-
 ρουσι καὶ τρυγῶσι ταῖς γλώτ-
 ταισι συκάζουσί τε ·
 Βάρβαροι δ' εἰσὶν γένος,
 Γοργίαι τε καὶ Φίλιπποι.
 Κἀπὸ τῶν ἐγγλωττογαστό-
 ρων ἐκείνων τῶν Φιλίππων
 Πανταχοῦ τῆς Ἀττικῆς ἡ
 Γλῶττα χωρὶς τέμνεται.

1680

1685

ΑΓΓΕΛΟΣ.

ὦ πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου,
 ὦ τρισμακάριον πτηνὸν ὀρνίθων γένος,
 Δέχεσθε τὸν τύραννον ὀλβίοις δόμοις.
 Προσέρχεται γὰρ οἶος οὔτε παμφαῆς
 Ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγεῖ δόμῳ,
 Οὔθ' ἡλίου τηλαυγὲς ἀκτίνων σέλας
 Τοιοῦτον ἐξέλαμψεν, οἶον ἔρχεται,
 ἔχων γυναικὸς κάλλος οὐ φατὸν λέγειν,
 Πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος ·
 Ὅσμη δ' ἀνωνόμαστος ἐς βάθος κύκλου
 Χωρεῖ, καλὸν θέαμα · θυμιαμάτων δ'
 Αὔραι διαφάιρουσι πλεκτάνην καπνοῦ.

1690

1695

Οδὶ δὲ καὐτός ἐστιν. Ἄλλὰ χρὴ θεᾶς
Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα.

1700

ΧΟΡΟΣ.

Ἄναγε, δίεχε, πάραγε, πάρεχε,
Περιπέτεσθε

Μάκαρα μάκαρι σὺν τύχᾳ.

ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.

1705

ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας.

Μεγάλαι μεγάλαι κατέχουσι τύχαι

Γένος ὀρνίθων

Διὰ τόνδε τὸν ἄνδρ'. Ἄλλ' ὑμεναίοις

Καὶ νυμφιδίοισι δέχεσθ' ὥδαῖς

1710

Αὐτὸν καὶ τὴν Βασίλειαν.

Ἦρα ποτ' Ὀλυμπίᾳ

Τῶν ἡλιβάτων θρόνων

Ἄρχοντα θεοῖς μέγαν

Μοῖραι ξυνεκοίμισαν

1715

Ἐν τοιῷδ' ὑμεναίῳ.

Ἵμῃν ὦ, Ἵμέναι' ὦ.

Ὁ δ' ἀμφιθαλὴς Ἦρως

Χρυσόπτερος ἰνίας

Εὐθυνη παλιντόνους,

1720

Ζηνὸς πάροχος γάμων

Τῆς τ' εὐδαίμονος Ἦρας.

Ἵμῃν ὦ, Ἵμέναι' ὦ.

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐχάρην ὕμνοις, ἐχάρην ὥδαῖς.

Ἄγαμαι δὲ λόγων. Ἄγε νῦν αὐτοῦ
 Καὶ τὰς χθονίας κλήσατε βροντάς,
 Τάς τε πυρώδεις Διὸς ἀστεροπάς,
 Δεινὸν τ' ἀργήτα κεραυνόν.

ΧΟΡΟΣ.

ὦ Ω μέγα χρύσεον ἀστεροπῆς φάος,
 ὦ Ω Διὸς ἄμβροτον ἔγχος πυρφόρον,
 ὦ Ω χθόνιαι βαρυαχέες
 Ὀμβροφόροι θ' ἅμα βρονταί,
 Αἷς ὅδε νῦν χθόνα σείει.
 Διὰ σὲ τὰ πάντα κρατήσας,
 Καὶ πάρεδρον Βασίλειαν ἔχει Διός.
 Ὑμῆν ὦ, Ὑμέναι' ὦ

ΠΕΙΣΘΕΤΑΙΡΟΣ.

Ἐπεσθε νῦν γάμοισιν, ὦ
 Φῦλα πάντα συννόμων
 Πτεροφόρ', ἐπὶ πέδον Διὸς
 Καὶ λέχος γαμήλιον.
 Ὅρεξον, ὦ μάκαιρα, σὴν
 Χεῖρα, καὶ πτερῶν ἐμῶν
 Λαβοῦσα συγχόρευσον· αἰ-
 ρων δὲ κουφίῳ σ' ἐγώ.

ΧΟΡΟΣ.

Αλαλαλαί, ἰὴ Παιών,
 Τήνελλα καλλίνικος, ὦ
 Δαιμόνων ὑπέρτατε.

NOTES

NOTES.

IN the opening scene, two old Athenians appear, named Euelpides and Peisthetairos. Wearied with the annoyances to which they have been subjected in their native city, they leave it to search for Epops, the king of the birds, who was connected with the Attic traditions, under the mythical name of Tereus. They have taken with them, as guides of their journey, a raven and a jackdaw, which have led them up and down over a rough and rocky country, until the fugitives are jaded out by the fatigues of the way, and begin to scold about the cheating poulterer who has sold them, for an obol and a three-obol piece, a pair of birds good for nothing but to bite. At length they reach the forest and the steep rocks, which shut them from all farther progress.

Line 1. Ὀρθήν. This agrees with ὁδόν, to be constructed with *λέναι*, or some similar verb. *Dost thou bid me go straight up?*—addressed to the jackdaw. For the ellipsis of the substantive, see Kühner, § 263.

2. Διαρρᾶγεις. G. § 82. This is addressed, as a sort of humorous imprecation, to Euelpides. The word occurs frequently in the orators, especially Demosthenes, to express a violent passion or effort of the person to whom it is applied; as, for instance, οὐδ' ἂν διαρρᾶγῃς ψευδόμενος, “not even if you split with lying.” Translate here, *May you split.*—ἦδε,

i. e. κορώνη, *but this* raven. — πάλιν, *back*, in the opposite direction.

3. πλανίττομεν. A Scholiast speaks of this word as Attic for πλανώμεθα; and Suidas, cited by Bothe, considers it as a comic usage; perhaps it may be rendered, *Why are we tramping?*

4. ἄλλως = μάτην, *to no purpose*.

5. 6. Τὸ . . . περιελθεῖν. For the construction of the infinitive in sentences expressing exclamation, see G. § 104. For the force of the Aorist, see G. § 23, 1, N. 1. See also Clouds, 268, note.

10. ἂν ἐξεύροις. G. § 52, 2.

11. Οὐδ' ἂν . . . Ἐξεκεστίδης. *Not even Exekestides could perceive the country hence.* G. § 42, 3, N. 2; § 53, N. 3. The name of this person occurs in two other places of the play, lines 766 and 1512. He was often introduced by the comic writers, and satirized as a person of barbarian origin, who had by fraudulent means got himself enrolled among the Athenian citizens. The meaning of the answer of Peisthetairos, then, is, "We are farther off than Exekestides: even he could not discern Athens from this spot." "It would puzzle Exekestides himself to make out Athens from here."

13. οὐκ τῶν ὀρνέων, *he of the birds*; i. e. the bird-seller or poulterer. The expression is like that applied to Hyperbolus in the Clouds (1065), οὐκ τῶν λύχνων, *the dealer in lamps*. There is also an allusion here, and in line 16, to the town of Orneae, in Argolis, which was destroyed by a combined force of Argives and Athenians, after a siege of one day, in 416 B. C. (two years before the exhibition of the Birds). See Thucyd., VI. 7, where the expression ἐκ τῶν Ὀρνέων occurs. The memory of this recent event made the allusion particularly applicable. The explanation given by the Scholiast — that the two Athenians are made to suffer

ἐκ τῶν ὀρνέων, because Ὀρνεαί is in Laconia (?), and the Athenians had recently suffered a loss at Mantinea—is impossible, from the circumstance that the people of Ὀρνεαί assisted the Athenians at the battle of Mantinea. See Thucyd., V. 67, and Arnold's note.

14. Ὁ μελαγχολῶν, *The poulterer Philocrates, being mad.* Philocrates would seem to have been well known as a dealer in birds in the Athenian market. He is again introduced by the Chorus (v. 1070), where a reward of one talent is offered for any one who will kill him; for any one who will take him alive, four talents;—his various offences against the race of birds being enumerated.

15. ἔφασκε φράσειν. G. § 73, 1; § 27.

16. ὁς ὀρνέων. This refers, of course, to the fable of the metamorphosis of Tereus into the Epops, or Hoopoo, for which see Ovid, *Metam.*, VI. 423, seq. With regard to the Hoopoo, or Huppoo, Cary (Preface to Translation of the Birds) has the following note. "As this bird acts a principal part in the play, the reader may not be displeased to see the following description of it: 'At Penyrhiw, the farm to which this wild, uncultivated tract is a sheep-walk, was lately shot a Huppoo, a solitary bird, two being seldom seen together, and in this kingdom very uncommon; even in Egypt, where common, not very gregarious. Bewick's description of it is very correct. Upupa of Linnaeus, la Hupe of Buffon. This bird is of the order of Picæ; its length twelve inches, breadth nineteen; bill above two inches long, black, slender, and somewhat curved; eyes hazel; tongue very short and triangular; head ornamented with a crest, consisting of a double row of feathers of pale orange color, tipped with black; highest about two inches long; neck pale reddish brown, breast and belly white; back, scapulars, and wings crossed with broad bars of black and white; lesser coverts of the wings light brown, rump white; the

tail consists of ten feathers, each marked with white, which, when closed, assumes the form of a crescent, the horns pointing downwards; legs short and black. Crest usually falls behind on its neck, except when surprised, and then erect, agreeing exactly with Pliny's character of it. "*Crista visenda plicatili, contrahens eam subrigensque per longitudinem capitis,*" whose annotator, Dalecampius, mentions another curious particular of this bird: "*Nidum ex stercore humano praeipue conficit.*" Bewick, Vol. I. 262; Plin. Variorum, 688. In Sweden, the appearance of this bird is vulgarly considered as a presage of war, and it was formerly deemed in our country a forerunner of some calamity.' — *Historical Tour through Pembrokeshire*, by Richard Fenton, Esq., p. 17. London, 4to, 1810. The particular mentioned by Dalecampius is observed by Aristotle also, who adds that the bird changes its appearance summer and winter, as most of the other wild birds do." Von der Mühle (*Beiträge zur Ornithologie Griechenlands*, p. 34) says of the Epops, that it is found in great numbers in Greece, in the month of September, but more seldom in spring; that it is fond of the oleanders near the coast, &c.

What is the point of the phrase *ἐκ τῶν ὀρνέων*, in this place, has been a question. The Scholiast explains it *παρ' ὑπόνοιαν*. ἔδει γὰρ ἐκ τῶν ἀνθρώπων; i. e. instead of saying he was changed from a *man* to a bird, the poet gives an unexpected turn to the words and says, *who became a bird from — the birds*. Bergler's opinion is, "*Videtur voce ὀρνεα metaphorice significare homines superbos aut leves et inconstantes; hoc sensu: ex homine superbo, aut levi et inconstante, factus est ales superbus, aut levis et inconstans.*" Perhaps the explanation of the Scholiast, and that of Bergler combined with the remark of Cary, that "this is intended as a stroke of satire on the levity of the Athenians," may suggest the true meaning of the poet, especially as the

general bearing of the play is to be explained by the circumstances and relations of Athenian affairs. See note to v. 13.

17. *Θαρρέλειδου*, i. e. *υἱόν*, *this son of Tharreleides*. The jackdaw is called the son of Tharreleides, according to some, because of the loquacity of that individual, whose name was Asopodoros; according to others, from his small stature, or some other point in which a resemblance might be found or fancied.

18. *ὀβολοῦ* *τριωβολοῦ*. Genitive of price.

19. *ἄρ'*. For the conclusive signification of *ἄρα*, see the exact analysis of Hartung, "De Particulis," Vol. I. pp. 448, 449. See also Kühner, § 324, 3. In this place it implies a sort of consequence of the preceding statement; as if he intended to say that the vicious tricks of the birds were nothing more than might have been expected from the character of the man who sold them. Translate the whole line, *And they accordingly were nothing but biting*.

20. *κέχηνας*, addressed to the jackdaw.—*κατὰ τῶν πετρῶν*, *down the rocks*.

22. *ἀτραπός*, *a track, or path*; *ὁδός* is *a road, way, or street*.

28. *Ἐς κόρακας ἐλθεῖν*. There is a pun upon the double meaning of the phrase, which is commonly used as a jocose imprecation, *Go to the crows*, but here alludes also to the intention of the two old men to visit the city of the birds.

29. *Ἐπειτα*. For the use of this particle in questions of astonishment, see Kühner, § 344, 5 (e).

30. *ῶνδρες* *λόγω*. The expression is said to be borrowed from debates in the political assemblies; but it was as well applied to listeners to any discussion whatever, and is here familiarly transferred to the spectators of the comic representation.

31. *Νότον νοσοῦμεν*. The common Greek construction

of the accusative of kindred signification. — Σακᾶ. A common name for slaves and servants of barbarian origin, particularly Thracians; here applied to a tragic poet named Akestor, on account of his being a foreigner. In the *Cyropaedia* it is the name of the cupbearer of King Astyages.

32. εἰσβιάζεται, *is forcing himself in*; i. e. is constantly trying to thrust himself into the number of legal citizens. For an account of the care with which the rights and privileges of citizenship were guarded at Athens, see, besides other works, Smith's *Dict. of Gr. and Rom. Antiq.*, art. *Civitas*.

33. φυλῇ καὶ γένει. For the political meaning of these terms, see Hermann's *Staatsalterthümer* (*Political Antiquities*), § 94, and §§ 97, 98; and Grote, Vol. III. Chap. 10.

34. σοβοῦντος. This participle applies particularly to the *scaring away* of birds, though used metaphorically to express the act of frightening off, in general. Ἀνεπτόμεσθα, in the following line, is also used in a similar way; and ἀμφοῖν ποδοῖν is a comic inconsistency with the previous expression. He could say, using language metaphorically, *We flew away from the country*, but instead of adding *with both wings*, he was obliged to substitute *with both feet*, they having not yet been accommodated with the wings.

36. ἐκείνην, emphatically, "*that great city*."

37. μὴ οὐ. For the use of this double negative, see G. § 95, 3; § 95, 2, N. 1 (b).

38. Καὶ . . . ἐναποτίσαι, *And common to all—to pay away their money in*; i. e. to waste money in lawsuits, which is the more specific meaning of ἀποτίνειν. G. § 97, or § 93, 2. The poet ingeniously and wittily combines in the ridicule of this line one of the great boasts of the Athenians, namely, the liberality with which the city's resources for instruction and amusement were opened to all comers (for a particular detail of which see the funeral oration of

Pericles in Thucydides, II. 35-46; and the Panegyricus of Isocrates, pp. 15, 16, Felton's edition, and notes), and the notorious love of litigation for which the Athenians were so often reproached, and which Aristophanes exposed with infinite spirit and drollery in the "Wasps."

39. *τέττιγες*. The chirping of the cicadae or *τέττιγες* is a subject of frequent allusion in the Greek poets, from Homer down. See Iliad, III. 151, and note upon the passage. For a description of the insect, and the ancient, though erroneous, idea of its habits, see Aristotle, Hist. An., Lib. IV. 7. Particularly, he speaks of it as living on dew, — *τῇ δρόσῳ τρέφεται*, — on which compare the Anacreontic ode, No. 32 (43), — *ὀλίγην δρόσον πεπωκώς, βασιλεὺς ὅπως αἶδεις*. See also the note of Strack, pp. 182 and 183 of his German translation of Aristotle. The manner in which the sound called singing by Aristotle and the poets is produced, is explained Lib. IV. c. 9. Swammerdam has the following statement: "Cicada duobus gaudet exiguis tympanis peculiaribus, nostro auris tympano similibus, quae duarum ope cartilaginum lunatarum percussa, aerem ita vibrant ut sonitus inde reddatur." Bibl. Nat., p. 504; cited by Camus, Vol. II. p. 230.

40. *Ἐπὶ τῶν κραδῶν ᾄδουσι*. Aristotle, Lib. V. 30, says of the cicadae, "*Οὐ γίνονται δὲ τέττιγες ὅπου μὴ δένδρα ἐστίν*"; he adds, "There are none in the plain of Cyrene, but there are many round the city, and chiefly where there are olive-trees."

41. *τῶν δικῶν*. See note to line 38.

44. *ἀπράγμονα*, free from trouble, particularly vexatious lawsuits.

45. *καθιδρυθέντε διαγενοίμεθα*. For the participle expressing a condition, see G. § 109, 6; § 52, 1. Dawes proposed the present *διαγινοίμεθα*; but when we consider that the idea of the verb may be conceived either as continuous or as

momentary, there seems no necessity for any change, unless upon the authority of some good manuscript.

46, 47. τὸν τόν. The repetition of the article, before both the name and the further designation, emphasizes them, *the Tereus*; that ancient Tereus, well known to the Athenian people, who was changed into the Epops.

48. ἧ, used adverbially, *where he has flown*; i. e. if he has ever seen such a city in all his travels.

49, 50. πάλαι φράζει. By a common idiom, the present is used with an adverb of the past to mean *has been doing and is still doing*; here, *has been this long time talking up*. G. § 10, 1, N. 3.

51. ὥσπερὶ δεικνύς, *as if he were showing* (= ὥσπερ ἂν ἔχαιεν, εἰ ἐδείκνυ). G. § 109, N. 3 (b). Sometimes the more complete form ὥσπερ ἂν εἰ is used in such expressions; but generally we find only ὥσπερ. G. § 53, N. 3.

52. Κοῦκ οὐκ. The combination of particles intensifies the expression, *There is not how there are not*; i. e. *It must be that there are*.

53. ποιήσωμεν. G. § 50, 1. Observe the force of the aorist in the subjunctive to express a single act. The present here would imply a repetition. See G., Rem. before § 12.

54. οἶσθ' ὃ δρᾶσον; For an explanation of this idiom, see G. § 84, N. 3. It occurs frequently in the Attic writers, especially the tragic poets. See Soph. Oed. Tyr., 543; Eurip. Med., 605, &c. There seems to be a combination of two phrases in one: οἶσθ' ὃ δεῖ δρᾶσαι; δρᾶσον. The third person of the imperative is also used in the same way. See the same expression, v. 80. — σκέλει πέτραν. The Scholiast, cited by Bothe, says there was a proverbial expression among the boys, Δὸς τὸ σκέλος τῇ πέτρᾳ καὶ πεσοῦνται τὰ ὄρνεα, *Give your leg to the rock and the birds will fall*, not unlike the modern notion of catching birds by sprinkling salt on their tails.

57. τί οὗτος; *What do you say, fellow?* — παῖ, the common form of addressing a servant, and therefore considered as disrespectful to Epops.

58. ἐχρῆν καλεῖν. *Ought you not to call him, &c.?* A protasis is implied, *if you were respectful*, or the like. See G. § 49, 2, N. 3.

61. τοῦ χασμήματος, *what a yawn!* For genitive of exclamation, see K. § 274, c. Comp. also Clouds, v. 153, and note to the passage.

63. οὕτως λέγειν; Bothe punctuates the line without the interrogation, — Οὐδὲ κάλλιον ἐστὶ λέγειν τι οὕτω δεινόν, *Aliquid tam terribile ne nominare quidem decet*; “’T were better not even to mention so terrible a thing.” But the position of the words and the natural construction of δέ in οὐδέ conflicts with the interpretation. Several other explanations are given. The Scholiast says: “Ούτωσί τι δεινὸν οὐδὲ κάλλιον λέγειν, τουτέστιν, οὕτω δεινὸν ἔχομεν ἐκ τῆς ὀψεως, ὥστε ὀρνιθοθῆραι νομίζεσθαι. Οὐδὲ λέγειν σε τοῦτό ἐστι κάλλιον, ὅτι ἐσμὲν ὀρνιθοθῆραι”; i. e. *We have something so fearful in our look as to be thought bird-hunters; but it is not very handsome for you to say that we are bird-hunters.* Taking the present punctuation, which is upon the whole more suitable to the connection, we must refer the words to the alarm manifested and expressed by the Trochilos, and we may translate, *Is there anything so dreadful* (i. e. in our appearance), *and (have you) nothing handsomer to say?* i. e. *Are we so frightful that you have nothing better to say to us than that?*

64. ἀπολείσθον. Fut. Indic. See G. § 25, 1, N. 5.

65. Ὑποδεδιώς. A fictitious name for a bird; further designated as a strange fowl by the following epithet, Διβυκόν.

66. Οὐδὲν λέγεις, *You say nothing* to the purpose. You talk nonsense. For this sense of the phrase, see Clouds,

v. 644. — ἐροῦ ποδῶν. "*Roga illa quae vides in cruribus meis, quae te-tabuntur me esse avem timidam.*" Bergler. The Scholiast says: "Λέγει δὲ ὡς ὑπὸ τοῦ δέους ἐναφεικῶς."

68. Ἐπικεχოდῶς. Another name, similarly formed. "Καὶ τοῦτο ὡς ὄρνιθος ἔπαιξε παρὰ τὸ φαίνεσθαι αὐτοῦ τὸ σκῶρ." Sch. "*Qui insuper etiam cacavit prae timore, ut prior ille.*" Bergler.

69. σύ. Euelpides turns upon the bird. σύ is emphatic, *but you.*

70, 71. Ἡττήθης Ἀλεκτρύωνος; It is stated by Voss, that after the Persian wars cock-fighting was introduced into Athens, and that the birds were brought, as an article of commerce, from Ionia. The conquered bird was called the δοῦλος. Voss, cited by Bothe. Becker (Charicles, p. 64, note 6, English translation) touches upon the subject, and gives the authorities. See also St. John's Manners and Customs of the Ancient Greeks, Vol. I. p. 190, and the references in the note, *ib.* The construction of the genitive is the same as after the comparative ἥσσων, which is implied by the verb. The Scholiast says: "Φυσικὸν τοῦτο ἐν ταῖς συμβολαῖς τῶν ἀλεκτρύωνων, τοὺς ἡττηθέντας ἔπεσθαι τοῖς νενικηκόσι."

73. Ἴν' ἔχῃ. For the Subjunctive after a secondary tense, see G. § 44, 2.

74. γάρ. The particle implies the ellipsis of some expression intimating surprise on the part of the speaker. Here the spirit of it may be rendered by *What!* does a bird, &c."

75. γε is here an emphasizing particle, implying that, whatever may be the case with others, Epops certainly, as having once been a man, cannot do without a servant. — ὦν is an Imperfect Participle. G. § 16, 2. For ᾤτε, see G. § 109, N. 3 (a).

76. ἀφύας. This name embraces several small species of fish, such as anchovies and sardines. For an account of them, see Aristotle, *Hist. An.*, VI. 14, 2 and 3. According to Archestratos, in Athenaeus, those produced in the neighborhood of Athens were most highly prized. Chrysippus, cited by the same author, says that they were used as articles of food only by the poorer classes of the Athenians, though in other cities those of an inferior quality were greatly admired. *Athen.* VII.

79. Τροχίλος. There is here a play upon the name, in reference to τρέχω in the preceding lines, — *the running bird*.

80. οἷσθ' οὖν ὃ δρᾶσον. See note to line 54.

84. Ὅτι ἐπεγερώ. After uttering these words, the Trochilos disappears in the woods to wake up Epops, and the dialogue continues between the two friends.

85. Καὼς δέει. Addressed to the Trochilos as he goes away. The *fear*, in this and in the reply of Euelpides, is caused by the tremendous opening of the beak of Trochilos. For ἀπόλοιо, see G. § 82. (Compare v. 2.)

86. μ' οἴχεται, i. e. μοι οἴχεται, unless, indeed, οἴχομαι may, like φεύγω, be constructed with an accusative of the person. The latter is the view adopted by Kühner (*Jelf's Tr.*), § 548, Obs. 1.

88. δείσας = ὑπὸ τοῦ δέους, v. 87. G. § 109, 4.

90. γάρ. For this particle in questions, see K. § 324, 2. Here it is equivalent to *then*; as, *Where then is he?*

91. ἄρ' is to be understood as spoken in an ironical tone. — ὦς εἶ, *what a brave fellow you are!*

92. Ἄνοιγε ποτέ. The voice of Epops is heard, giving orders, in a tone of ludicrous importance, to open, not *the door*, but *the woods*, that he, the king of the birds, may come out.

95, 96. οἱ σε. The usual formula of introducing

the twelve gods (by which are meant the twelve principal gods in the Attic worship) is in the invocation of blessings; but here, as the commentators remark, the tone is suddenly changed, and the ludicrous appearance of Épops, with his enormous crest and his feathers moulted, extorts from Euclypides the exclamation, that the twelve gods must have been afraid of him. *Εἴξασιν* = *εἰόκασιν*. See *Clouds*, 341. For the Aorist Infinitive referring to the past, see *G.* § 23, 2.

97. *γάρ*. The particle here introduces an explanation of some idea to be mentally supplied, such as, "Don't laugh, O strangers, *for I was once a man.*"

99. *Τὸ ῥάμφορ*. The jest consists in saying, "We are not laughing at you; *your beak seems to us ridiculous.*"

100, 101. *Τουῦντα . . . Τηρία*. The subject of the metamorphosis of Tereus and Progne appears to have been treated by the tragic poets more than once. A Scholiast says that Sophocles employed it first, and Philocles, who is alluded to in the present play (v. 280), handled it afterwards. There are remaining ten or a dozen fragments of the play of Sophocles, the largest of which contains twelve lines. See Dindorf's *Poetae Scenici*, *Fragmenta* 511–526. The poet, who was an ardent admirer of Aeschylus and Sophocles, yet takes occasion to make a good-humored hit at both of them.

102. *ὄρνις ἢ ταῶς*; The first means either *bird* in general, or specifically *cock* or *hen*. Something like the spirit of the question may be given by rendering it, *Are you a cock or a peacock?* but the reply of Épops takes the word in its general sense.

105. *πάντα*. "Mentitur," says Bothe, "*sed coram hominibus urbanis, quibus quidvis ejusmodi videtur persuaderi posse.*" With regard to the plumage of Épops, the Scholiast says, "*Παρ' ὅσον ἄνθρωπος ἐξελήλυθε, μὴ ἔχων περὶ πλὴν τῆς κεφαλῆς ἐπτερωμένης ὄρνιθος,*" referring to the manner in which the actor personated Épops.

108 Ὅθεν καλαί. The allusion is to the boast and pride of the Athenians, — their naval power. It has a special point here, because the splendid armament equipped for the Sicilian Expedition had so recently sailed from the Peiraeus.

109, 110. ἡλιαστά, Ἀπηλιαστά. The Heliastic court was the most important among the judicial institutions of Athens. For a particular account of it, see Hermann's *Political Antiquities*, § 134, seqq.; Meier and Schömann's *Attischer Process*, Book II. Chap. 1; Schömann's *Griech. Alterthümer*, V. pp. 477, seqq. *Clouds*, 863, note; Champlin's *Demosthenes de Corona*, Notes, pp. 109, 110; Schömann's *Assemblies of the Athenians*, § 92. Epops, as soon as he has heard that his visitors are Athenians, immediately thinks of the most prominent characteristic of an Athenian citizen; namely, his quality of member of a court. The word ἀπηλιαστής expresses the opposite of ἡλιαστής, and seems to have been made for the occasion, — *one who is averse to the courts*. The point of the reply cannot be given briefly in English. Something like it would be this: "Are you jurymen?" "No; but, on the other tack, anti-jurymen." — Μάλλά = μά ἀλλά. The elliptical use of μά occurs generally with the article. Another reading here is Μὰ Δία · θατέροι τρόπου, &c.

110. γάρ, in the question here, though strictly used in an elliptical way, is equivalent to the expression of surprise, *what!*

111. τὸ σπέρμ'. The language ascribed to Epops refers to his character of bird, though the word also means *race*, — as *seed* is often used in the Bible for *race* or descendants. — ζητῶν (= εἰ ζητοῖς) forms the Protasis to ἂν λάβοις. G. § 109, 6; § 52, 1.

115–118. ὠφείλησας, ἔχαιρες, ἐπεπέτου. Observe the change from the aorist, expressing the completed fact, to the imperfect, indicating the habit or general fact.

120. Ταῦτ'. A common construction = διὰ ταῦτα. See Clouds, 319.

121. εἴ τινα φράσεις, *in case you should have some city to tell us of*. G. § 53, N. 2.

122. ἐγκατακλινῆναι μιλθακὴν, *soft to repose in*. G. § 93, 2. The idiom of the Greek here corresponds exactly with the English.

123. Κραναῶν. The epithet here applied to Athens has been variously explained: 1. As derived from the ancient mythical king, Kranaos. 2. As referring to the rocky surface of Attica. The latter is clearly its meaning in many places; here it is a jesting antithesis to μιλθακὴν.

125, 126. Ἀριστοκρατεῖσθαι βδελύττομαι. There are two points intended to be made here. First, the imputation of aristocracy, which at Athens, as well as in republican France, was an efficient means of terror; and, second, a pun on the name of Aristocrates, the son of Skellias. This person was a man of much distinction at Athens, who passed through many vicissitudes in his life, for which his name is used as an illustration by Socrates in the Gorgias of Plato, p. 472, A. (See Woolsey's note to the passage.) He was a member of the oligarchical party, and belonged to the government of the Four Hundred. In B. C. 407 he was associated with Alcibiades as one of the commanders of the Athenian land forces. The next year, he was one of the generals who were brought to trial and put death after the battle of Arginousae. He is mentioned by Demosthenes, in Theocrin., p. 1343, 4; by Xenophon, Hellenica, I. 4, 5-7; and by many others. For δηλός ἐῖ ζῆτων, see G. § 113, N. 1.

127. Ποίαν τιν'. The interrogative and indefinite thus combined mean, *What sort of a city, &c.*

128. ὅπου εἴη is a protasis, with the preceding line understood as the apodosis. G. § 61, 4.

129. *πρῶ, early.*

131. Ὅπως παρέσει. For the elliptical use of ὅπως with the future indic. in exhortations, see G. § 45, N. 7. See Clouds, v. 257. Bothe remarks: "Hac formula vel simili apud Graecos utebantur illi, qui aliquem invitabant ad convivium quo sensu Latini quoque dicere solebant *hodie apud me sis volo, vel una simus.*"

132. μέλλω . . . γάμους, *to give a marriage-feast*, the construction being the cognate accusative. For an account of marriage-feasts, see St. John, Ancient Greeks, Vol. II. pp. 19, 174. For the marriage ceremonies in general, see Becker's Charicles, Scene XII., and Excursus to the same. Isaeus, De Ciron. Hered., § 9, has the expression, "Καὶ γάμους εἰ διττοὺς ὑπὲρ ταύτης εἰστίασεν ἢ μή," in speaking of the proofs of a marriage. See Schömann's notes to § 9, and to § 18.

133. μηδαμῶς ποιήσης. G. § 86. εἰ δὲ μή. G. § 52, 1, N. 2.

134. Μή . . . κακῶς. The Scholiast says this line is a witty perversion of the proverb against those who do not visit their friends in time of trouble; the proverb being Μή μοι τότ' ἔλθης, ὅταν ἐγὼ πράττω καλῶς, "Do not come to me then, when I am doing well." G. § 61, 3.

135. ταλαιπώρων, *miserable*, ironically applied.

136. δαί. For the force of this particle, see Kühner, § 315, 7. — Τοιούτων, *such*; not referring, according to the general usage, to the preceding, but to the following, enumeration of objects to be desired. See K. § 303, R. 1.

137–142. The Scholiast, in speaking of the wishes of the two old Athenians, says: "Ὁ μὲν τὰς τῆς γαστροῦς τρυφὰς ἐβούλετο, ὁ δὲ τὰς αἰσχυρὰς ἡδονάς." It is sufficient to say of the passage, that it is one of many in Aristophanes founded upon the unnatural vices which (unknown to Homer) marked the social morals of the historical ancients, and the increase of which, in progress of time, accelerated the downfall of

both Greece and Rome. The subject is partially illustrated in Becker's *Charicles*. It is also discussed in its bearings upon the population of the ancient states by Zumpt, in an able essay entitled, "Über den Stand der Bevölkerung und die Volksvermehrung im Alterthum," pp. 13–17. See also, in the *Classical Studies*, pp. 314–354, Frederick Jacobs on the "Moral Education of the Greeks," and note, pp. 411–413.

143. τῶν κακῶν. Genitive of exclamation.

145. Παρὰ θάλατταν. There is probably here some allusion to the profligate manners of the Orientals, like those of Sodom and Gomorrah. Bothe cites, in illustration of this view, Herod. III. 101, and adds: "Id quidem certe significare voluit (i. e. Aristophanes), amores istos nefandos barbaris digniores esse quam Graecis."

146, 147. Ἡμῖν Σαλαμινία. The Athenians had two sacred triremes, called the *Paralos* and the *Salaminia*, which were used on a variety of public occasions, and their crews were paid high wages at the public expense. (See Boeckh's *Public Economy of the Athenians*, Book II. Chap. 16.) They were sent on the *theoria*, and sometimes carried ambassadors to their place of destination. The *Salaminia* was employed, as it would appear from this passage and from the remarks of a Scholiast on it, to bring to Athens persons ordered thither for trial. The *Paralos* was sometimes used for the same purpose. There is also here a special allusion to the recall of Alcibiades on a charge of having mutilated the statues of Hermes, he having already departed with the armament for the Sicilian Expedition. Thucyd. VI. 53: Καὶ καταλαμβάνουσι τὴν Σαλαμινίαν ναῦν ἐκ τῶν Ἀθηνῶν ἤκουσαν ἐπὶ τε Ἀλκιβιάδην, ὡς κελεύσοντας ἀποπλεῖν ἐς ἀπολογίαν ὧν ἡ πόλις ἐνεκάλει, κ. τ. λ. See also Thirlwall's *History of Greece*, Vol. III. pp. 390, seq.; and Grote, Vol. VII. Chap. 58. — κλητῆρ'. This term was commonly ap-

plied to those who acted as witnesses to the fact, that the prosecutor had personally summoned his opponent to appear in court on a certain day. (See Meier and Schömann, *Attic Process*, B. IV. Cap. 2.) If, however, the defendant was out of the country, so that the plaintiff could not summon him in person, a special summons was sent by one of the public triremes, and the servants of the court who served such a summons were also called *κλητῆρες*. This happened in the case of Alcibiades; and it is in this sense that *κλητήρ* is used here. For the ordinary process of summoning (*πρόσκλησις* or *κλήσις*), see *Clouds*, 495, 496, note; also Hermann's *Political Antiquities*, § 140.

149. Ἡλεῖον Λέπρεον. This city is mentioned in Pausanias, *Eliaca*, I. c. 5. Four years before this comedy was brought upon the stage, the town was occupied by the Lacedaemonians, who established some of their manumitted Helots there. The old Athenians, fleeing from the oppression of the Attic democracy, are advised to take refuge in a city inhabited by liberated slaves. The name gives an opportunity for a pun in the following lines.

150. ὅς οὐκ ἰδὼν βδελύττομαι. G. § 59, N. 2. The sentence begun with *ὅτι*, *because*, is not finished.

151. τὸν Λέπρεον . . . Μελανθίου. Melanthios, the tragic poet, is said by the Scholiast to have been ridiculed by the comic writers for his vices and for being afflicted with leprosy (*λεπρός*). He is also said to have been a native of the Elean city.

152, 153. Ὀπούντιοι, Ὀπούντιος. The name of the Locran Opuntians appears to have been selected merely for the opportunity of a punning sarcasm upon a man bearing the name of Opountios, said by the Scholiast to have been a stupid fellow with only one eye.

154. ἐπὶ ταλάντῳ, *at the rate of a talent*. See *Mtt.* § 585, b. β. G. § 52, 1.

157, 158. βαλαντίον κιβδηλίαν. The idea of living without a purse, that is, without money, immediately suggests the other idea of falsification or adulteration of the coin; and so the word κιβδηλία is naturally used in a metaphorical sense for fraud or dishonesty.

159 – 161. Νεμόμεσθα βίον. For an account of the festivities and rejoicings in celebration of marriage, see St. John's work above cited, Vol. II. pp. 18, seq. Bothe quotes, in illustration, from Ovid, Fasti, IV. 869, "*Cumque sua dominae date grata Sisymbria myrto.*"

164. πίθοισθέ. Observe the particular force of the aorist, *If you listen to my advice*; not generally, but in the particular case now to be considered. The same specific limitation is to be noted in the repetitions of the word in the following line.

165. Τί πιθώμεσθ'; G. § 88. ὃ τι πίθησθε (sc. ἐρωτᾶτε); is the same question in an indirect form. G. § 71.

166. Μὴ περιπέτεσθε. G. § 86. (See v. 133.)

167. Αὐτίκα, *just for example*. "Οἶον εὐθέως," says the Scholiast.

168. Ἐκεῖ παρ' ἡμῖν, *there* (i. e. at Athens, whence we have just fled) *among us*, men, or Athenians. — τοὺς πετομένους, accusative for genitive with περί; illustrated by the Scholiast, who cites a similar construction from Homer. The phrase is used in application to *flighty* persons.

169. Τελέας. According to the Scholiast, he was a person much ridiculed for his inconstant character and his infamous vices.

170. Ἀνθρωπος ὄρνις, according to Bothe = ὀρνίθειος ἄνθρωπος, *a man-bird*.

173. Τί ἄν ποιούμεν; G. § 52, 2, N.

175. Ἀληθες, *Ha! sayest thou so?* See Clouds, 841.

176. Καὶ δῆ. For the various senses in which these two particles are used in connection, see Hartung, Vol. I. pp. 253,

254. The spirit of the expression may be rendered here by *Well then*.

178. εἰ διαστραφήσομαι, *if I shall get a twist*; either a twisted neck or a squinting eye. G. § 50, 1, N. 1.

180. πόλος. This word is used in various senses as a scientific term. Here, it has its popular meaning of *sky, heavens, vault of the heavens*. It is introduced partly for the punning alliteration between πόλος, πόλις, and πολεῖσθαι, in this and the following lines.

181. Ὡσπερ εἶποι. G. § 50, 2, N. 1.

184. G. § 50, 1.

186. παρνόπων, *locusts*. This refers to them in the character of birds, which would naturally give them dominion over the insects.

187. λιμῶ Μηλίων. For the particulars of the transaction here alluded to, see Thucydides, Lib. V. 84–116. It took place B. C. 416. See Isocrates, Panegyricus, p. 32 (Fellton's edition), and note.

189. ἦν βουλώμεθα. G. § 51.

190. Βοιωτοὺς . . . αἰτούμεθα. The principal route from Attica to the northern parts of Greece lay through Boeotia. Without the permission of the Boeotians, the Athenians could not easily consult the oracle of the Pythian Apollo.

193. τοῦ χάους. The word *chaos* is used here, as in the Clouds several times, in the sense of *the air* or *the sky*; properly, *the surrounding void*; but not in the modern sense of the term *chaos*. See Clouds, 424, 627.

196, 197. Μὰ . . . πω. Epops, in his ludicrous delight at the proposal and its immense benefits to the race of the birds, breaks into exclamations and oaths which have a comical relation to his position as a bird. Observe the use of the negative μά, followed by a sentence which also implies a negative; for which see Kühner, § 317, 4. — νεφέλας, According to a Scholiast, a very light species of net was so

called. — Μὴ . . . ἤκουσα. There is something very unusual in the hypothetical negative in this place. The commentators have not generally noticed it, with the exception of Bothe, who says, “Ellipsis verbi ἐξεπλάγην vel cujusdam similis, *vereor ut unquam callidius commentum audiverim.*” But the meaning, with this construction, would be the opposite to that given by Bothe and required by the sense, — *I am afraid lest I have heard* (NE *audiverim*, not UT *audiverim*) ; whereas Epops clearly wishes to say, with more or less directness, that he *never* heard a better scheme. This would seem to require μὴ οὐκ ἤκουσα. G. § 46, N. 5. The grammarians also seem generally to have overlooked the peculiarity of the construction. The editors of the new edition of Passow’s Lexicon, however, refer to this and to other similar passages as examples of a rare use of μὴ in independent sentences containing a protestation or oath ; μὴ in *independent* sentences being regularly confined to prohibitions and expressions of a wish. The following examples (besides the present one) are cited in Passow, s. v. μὴ : —

Ἴστω νῦν Ζεὺς αὐτός, ἐρίγδουπος πόσις Ἥρης,
Μὴ μὲν τοῖς ἵπποισιν ἀνὴρ ἐποιχέσεται ἄλλος
Τρώων, ἀλλὰ σέ φημι διαμπερὲς ἀγλαιεῖσθαι. — Il. X. 330.

Ἴστω νῦν τόδε γαῖα καὶ οὐρανός, . . .
Μὴ δι’ ἐμὴν ἰότητα Ποσειδάων ἐνοσίχθων
Πημαίνει Τρώας τε καὶ Ἑκτορα. — Il. XV. 36–42.

Μὰ τὸν Ἀπόλλω μὴ σ’ ἐγὼ κατακλινῶ χαμαί. Aristoph. Lysistr. 917.

Μὰ τὴν Ἀφροδίτην, ἥ μ’ ἔλαχε κληρουμένη, μὴ γὼ σ’ ἀφήσω. Aristoph. Eccles. 1000.

It would be difficult to explain all these passages consistently by assuming the ellipsis of a leading verb.

199. Εἰ ξυδοκοίη . . . ὀρνέοις. *If the other birds should agree to it.* Note the force of ξύν in composition.

201. βαρβάρους, *barbarian*; i. e. without articulate speech. The Greeks regarded all who spoke in unknown languages as barbarians, and compared their sounds to the voices of birds. Comp. Aesch. Ag. 974, 975, where Clytaemnestra likens an unknown speech to the twittering of the swallow.

205. τὴν ἐμὴν ἀηδόνα, *my (wife) the nightingale*. Procne, who was metamorphosed into the nightingale, according to the poets and mythographers.

206. Καλοῦμεν, *We will call*. The number changes from the singular to the plural, by a construction sufficiently explained by Mtt., Gr. Gr., § 562, 1. The acts expressed by the participles ἐμβάς and ἀνεγείρας are those of Epops alone; but in the subject of καλοῦμεν, Epops is included, together with the nightingale.

207. G. § 50, 1. Cf. v. 189.

215. Ἐλελιζομένη. “Exprimit sonum gementis lusciniae.” B. — διεροῖς. The Scholiast explains, “Διύγοις ἐκ τῶν δακρύων;” Does it not rather express the general character of the notes of the nightingale? with μέλεισιν, *liquid notes*, like the Latin *liquidæ voces*.

227. τοῦ φθέγματος. Genitive of explanation, — *What a voice!* — referring probably to the music of the flute (αὔλει, i. e. τις), by which the song of the nightingale, according to the statement of the Scholiast, is represented.

229. Οὐ σιωπήσει; G. § 25, 1, N. 5 (b).

233. τις. Used indefinitely for *many a one*, or *every one*, who is present or within hearing. For this sense, see Mtt. § 487, 2. — ὁμοπτέρων, *birds of a feather*, of the same feather with myself; my companions or kindred.

239. ἀμφιτιτυβίζεθ', *twitter about*. It is an imitative word, expressing particularly the twittering of swallows, but also the voices of other birds; λεπτόν qualifies it.

245. Ἀνύσατε πετόμενα. The imperative and the participle of ἀνύω are often constructed with the participle and

imperative of other verbs in the adverbial sense of doing *quickly* what the other verbs signify. Here, *fly quickly*. For the opposite construction of the participle of ἀνύω with the imperative of another verb, see G. § 109, N. 8; and Liddell and Scott, s. v. ἀνύω.

247. ὀξύστρομος. This epithet of the ἐμπίδες is explained by the Scholiast = ὀξυαδούσας, *sharply singing*; but it is much more natural to refer it, with Bergler, to the sharp proboscis. The insect is found by travellers in Attica as annoying now as it was in the days of Aristophanes. The reader will remember the problem of the singing of the empis, in the Clouds, 157, seq. The bite of the empis is very troublesome and painful, in the beautiful summer nights of Athens. A pair of thick woollen stockings worn over the hands and wrists, I found a good defence. Their singing must be patiently borne. The insect is mentioned several times in Aristotle's Hist. An.

251. Ἀτταγᾶς. Aristotle, Hist. An., IX. 19, alludes to the plumage of this bird, which is probably the *moor-hen* or *hazel-hen*. St. John (Hellenes, Vol. II. p. 152) says: "Among the favorite game of the Athenian gourmands was the attagas, or francolin, a little larger than the partridge, variegated with numerous spots, and of common tile color, somewhat inclining to red. It is said to have been introduced from Lydia into Greece, and was found in extraordinary abundance in the Megaris." See also note to the place, with references to the authorities for various opinions.

257. ἦκει, as Perfect. G. § 10, 1, N. 4. — δριμύς, *sharp, crafty*. It is used in a comic sense.

267. 268. ἄρ' . . . μιμούμενος. The particle is slightly inferential, — *then*; i. e. since I have been gaping up into the sky, and can see none. The charadrius is mentioned by Aristotle several times. It appears to have been a species of plover called the *gold plover*. The voice of the bird is

harsh and disagreeable, and perhaps the *imitating* mentioned by Euelpides is a back-handed compliment to the singing of Epops; this is also supported by the word ἐπῳζε, which does not describe a melodious sound.

270. ἀλλὰ . . . ἔρχεται. The accumulation of particles is expressive of the comic astonishment of Peisthetairos at the flaming appearance of the bird just arrived, — *Sure enough, here is a bird coming now!* But the phoenicopteros excited astonishment not only by his brilliant plumage. He was a rare bird, hardly ever seen in the latitude of Greece. “Fuit inter rarissimas Athenis aves.” Bothe. Von der Mühle (in his monograph, cited above, upon the birds of Greece, p. 118) states that he was unable to learn anything of the existence of the phoenicopteros in Greece, but thought it impossible the bird should be wanting there, since it was found on the Adriatic coast, in Asia Minor, on the Caspian Sea, and on the Wolga, between which regions Greece is situated. He adds, that he saw some which were brought from Smyrna. This passage in Aristophanes shows that the above-mentioned writer was correct in including the phoenicopteros among the birds of Greece. Heliodorus (Aethiopica, Lib. VI. c. 3) introduces one of the personages in the story carrying, by command of Isias, his mistress, a phoenicopteros of the Nile (ἔρηνει τὴν τοῦτον, ὡς ὁρᾷς, Νεὶ-λῶν φοινικόπτερον).

271. Οὐ . . . ταῶς; *It is not surely a peacock?* The whole tone of the dialogue shows how unusual a sight the bird was to the Athenians; and the reply of Epops is in the spirit of one who is determined to make the most of a great curiosity.

272. Οὗτος αὐτός, i. e. Epops, *this one himself*; pointing to the bird.

274. λιμναῖος. Applied to birds, this epithet signifies, not *water-fowl*, as it is incorrectly translated by Liddell

and Scott, and generally in the versions, but those birds which haunt the water's edge and are known by the generic name of *waders*.

274, 275. φοινικιοῦς φοινικόπτερος. The pun here may be preserved by rendering φοινικόπτερος *flamingo*, the name of the family to which he belongs:—*How handsome and flaming, — naturally, for his name is flamingo.*

276. σέ τοι. Constructed with καλῶ, or some such word, to be supplied.

277, 278. Νῆ ὀριβάτης; The first line is said, by the Scholiast, to be a parody on Sophocles (the beginning of the Tyro), and the second from a passage in Aeschylus. The Μῆδος is the same as the Περσικὸς ὄρνις in v. 485. — ἔξεδρον χώραν ἔχων, *a bird from foreign parts.* — μουσόμαντις. “Ὁ κομπώδης τοιοῦτοι γὰρ οἱ μάντις καὶ οἱ ποιηταί.” Sch. The description, originally applied to a character in Aeschylus, is here transferred to the strutting cock.

280. ἄνευ καμήλου. The Scholiast says: “Ὡς τῶν Μῆδων ὡς ἐπὶ τὸ πολὺ ἐπὶ καμήλων ὀχουμένων ἐπὶ τῇ τῶν πολέμων ἐξάδῳ.” — εἰσέπτато, *flew in.*

281. Ἔτερος οὔτοσί. The pun here turns upon the military meaning of λόφον κατειληφώς, *having occupied a hill*; and here, *having got a crest*. See note to v. 295.

283–285. Ἄλλ' Καλλίας. In answer to the question of Peisthetairos, whether there is another Epops, — the question being put in a tone of some surprise, — the poet takes occasion to make a hit at several persons. Philocles, the poet, who imitated Sophocles in his play of Tereus, has already been mentioned. Epops means to say that the present bird is not the genuine Epops, but only an imitation, like that in Philocles; and as he himself is, as it were, the father of the Epops in Sophocles, so he may be said to be, in the same way, the grandfather of this one. And this suggests the Athenian mode of naming children, upon which

St. John (Ancient Greeks, Vol. I. p. 131) says: "The right of imposing the name belonged, as hinted above, to the father, who likewise appears to have possessed the power afterwards to alter it, if he thought proper. They were compelled to follow no exact precedent; but the general rule resembled one apparently observed by nature, which, neglecting the likeness in the first generation, sometimes reproduces it with extraordinary fidelity in the second. Thus the grandson, inheriting often the features, inherited also very generally the name of his grandfather; and precisely the same rule applied to women, the granddaughter nearly always receiving her grandmother's name. Thus Andocides, son of Leagoras, bore the name of his grandfather; the father and son of Miltiades were named Cimon; the father and son of Hipponicos, Callias." These particular names are probably selected by the poet, not only because the family to whom they belong present a remarkable instance of this customary alternation through many generations, but because the last Callias, the individual especially alluded to, was notorious for his prodigality and profligacy, and ruined the fortunes of the family. The first Hipponicos known to Athenian history was a contemporary of Solon, about six hundred years before Christ; and the last Callias, the third of the name, flourished about two hundred years later. He held in the course of his life many high offices in the state, in spite of his folly and profligacy, which early fastened upon him the name of the ἀλιτήριος,* or evil genius of his family. His portrait is drawn by Andocides in very forbidding colors.* Plato also gives some traits of his character. See

* Andocides, p. 277. Ἰππόνικος ἐν τῇ οἰκίᾳ ἀλιτήριον τρέφει, ὃς αὐτοῦ τὴν τράπεζαν ἀνατρέπει Οἰόμενος γὰρ Ἰππόνικος υἷδν τρέφειν, ἀλιτήριον αὐτῷ ἔτρεφεν, ὃς ἀνατέτροφεν ἐκείνου τοῦ πλουτοῦν, τὴν σωφροσύνην, τὸν ἄλλον βίον ἅπαντα, κ. τ. λ.

the Protagoras, the scene of which is laid at the house of Callias; and the Apology (p. 20 A), where Callias is spoken of as ἀνδρὶ, ὃς τετέλεκε χρήματα σοφισταῖς πλείω ἢ ξύμπαντες οἱ ἄλλοι. He is said to have been reduced to great destitution, and finally to have died a beggar. The particulars of the history, and all the important facts respecting their wealth, have been carefully collected by Boeckh (Public Economy of the Athenians, Book IV. Chap. 3). See also Xenophon's Hellenica, IV. 5, 13; Aristotle's Rhet. III. 2. In many respects the family was one of the most famous, as well as one of the oldest, in Athens. — ὥσπερ εἰ. We might have had ὥσπερ ἂν εἰ. G. § 53, N. 3.

286. πετροῤῥνεῖ, *he is moulting*; and in this respect resembles Callias, or is a Callias. The next two lines continue the allusions in the same vein.

287, 288. ἄτε περά. The sycophants at Athens were the pest of society. No age or character or public services shielded a man of wealth from their attacks. Aristophanes holds them up to ridicule and reprobation in several of his pieces, and the other comic writers lost no opportunity of exposing their practices. They figure largely in the remains of the Attic orators. On account of his noble birth, his high rank, and his wealth, Callias was an inviting object to these miscreants, and his vices facilitated the success of their machinations. — θήλειαι. The allusion here is to the licentiousness which notoriously marked the life of Callias (see above). — For ἄτε ὦν, see G. § 109, N. 3 (a).

In the following passage, all the birds which constitute the chorus make their appearance. Many of them it is not possible to identify with existing species. *Catophagas*, for instance, the glutton, is said not to have been the specific name of any bird at all, though that does not seem quite probable. The Cleonymos, to whom this bird is compared, is the one mentioned in a similar way in the Clouds (see

v. 353 and note) as a *shield-dropper*, and elsewhere as a coward and sensualist. It is in reference to the former that Euclides asks *why he did not cast off his crest* (v. 292).

292. ὤν = εἰ ἦν. G. § 109, 6 ; § 52, 1.

293, 294. Ἀλλὰ . . . ἦλθον; Peisthetairos wonders at the crests of the birds, and immediately calls to mind the practice fashionable among the young Athenians of entering the δίαυλος, or double course, armed with crested helmets. A great variety of races were run over the δίαυλος. The armed races, of which that alluded to by Aristophanes in this place was one, formed a part of several *panegyrical* festivities. For a full account of them, see Krause, *Gymnastik und Agonistik der Hellenen*, pp. 777, seq. In a note to that work (p. 905), the author remarks that the armed race appears but seldom on the antique monuments of art. There is one beautiful representation of it found in the Berlin collection of vases, of which the following is in part a description. "On the inner side appears a runner, taking vigorous strides, having a large round shield in his left hand; the right is in violent motion, as are both hands of the runners in other works of art; the head is covered with a helmet. On the shield is a racer figured in the same manner, except that he holds the shield in his right hand," &c. See also the plate, Tab. VII. b, Fig. 14, b, c, d, of the same work.

294, 295. "Ὡσπερ οἱ Κάρες . . . οἰκοῦσιν. "Ἡ ὅτι ἐν πέτραις ᾤκουν ὑπὲρ ἀσφαλείας, ἥ ὅτι λόφον ἔχουσιν ἐπὶ τῶν κρανῶν." Schol. The pun here, as in v. 281, turns upon the double meaning of λόφος, *a hill*, or *a crest*. The Carians are said to have been the first to use the crest; whence Alcaeus, λόφον τε σείων Καρικόν. (Strab. XIV. p. 661.) Strabo and Herodotus (I. 171) attribute to them two other inventions, that of devices on shields (σημεῖα, ἐπίσημα), and that of handles (ᾄχανα) to shields. The question whether the Carians *originated* on the continent of Asia or on the islands of the

Aegaeon was disputed in antiquity; the Carians maintaining the former, and the Cretans and most others the latter. (Herod. I. 171.) But the ancient authorities are hopelessly confused and inconsistent: Herodotus, who gives what he calls the Cretan version, disagrees entirely with Thucydides (I. 4); and both disagree with Strabo (XIV. p. 661), who gives what he calls the most current version (ὁ μάλιστα ὁμολογούμενος). Diodorus Siculus and Pausanias, on the other hand, seem to have followed the Carian account: they disagree, of course, entirely with the former authorities, and they are not perfectly consistent with each other. (See Diod. V. 84 and 53; Pausan. VII. 2-4; Conon. Narrat. 47.) In the historic times, we find the Carians only on the Continent; and in their various wars with the Persians and the Greeks, they seem to have been famous for eluding their enemies by occupying the hills (λόφοι) of their mountainous country, and for harassing invaders who ventured into the interior. See Thucyd. III. 19, who says (speaking of an attempt made by Lysikles with an Athenian army to collect money in this region in 418 B. C.): Καὶ τῆς Καρίας ἐκ Μυοῦντος ἀναβάς διὰ τοῦ Μαιάνδρου πεδίου μέχρι τοῦ Σανδίου λόφου, ἐπιθεμένων τῶν Καρῶν καὶ Ἀναιτῶν αὐτὸς τε διαφθείρεται καὶ τῆς ἄλλης στρατιᾶς πολλοί. In fact, the Athenians appear to have never been masters of more than the coast of Caria, if we may judge from the mention of Καρία ἢ ἐπὶ θαλάσῃ among their tributaries at the beginning of the Peloponnesian war. (See Thucyd. II. 9.)

296, 297. ὅσον . . . ὀρνέων; Of the use of κακόν here Bothe says it is "comice dictum pro πλήθος"; i. e. instead of saying *how great a multitude of birds*, he says *how great an evil of birds*,—equivalent to some such expression as *What a pothor of birds!* *What a plaguy lot of birds!*

298. τὴν εἴσοδον, *the entrance*; i. e. through which the personages of the chorus entered the orchestra. See Clouds, 326, and note, pp. 136, 137.

299, seqq. Peisthetairos now points out, one after the other, the twenty-four birds who constitute the chorus proper, each of course appropriately represented by the comic masks, expressly prepared for them. On this passage, Bode (*Geschichte der Hellenischen Dichtkunst*, B. III. Th. II. pp. 283, 284) says : " The chorus of the birds, perhaps the most comical ever introduced by Aristophanes, comes in, after the call of the Hoopoo, in the sporadic manner. Different birds at first appear, one after another, at the arched entrance of the orchestra, and after they have passed one by one across the orchestra they disappear. They form, as it were, the van of the proper chorus. First comes running in a flamingo, with outspread purple wings ; then struts in a cock ; then trips along a hoopoo, somewhat plucked ; then waddles through the orchestra a bright-colored gullet, with grotesque mimicry. They are all four precisely designated. The proper chorus, then, of twenty-four, press through the entrance of strangers in compact groups of many colors, so that the passage is scarcely visible for their fluttering. They are likened to clouds. Even around the Thymele they seem to be gathering in groups, and, with their beaks wide open, to be peering upon the stage. By degrees they then divide themselves into Hemichoria, so that, according to the grammarians, twelve male birds of different species take their position on one side of the Thymele, and twelve females on the other. The males are the cock-partridge, the hazel-cock, the duck, the kingfisher, the tufted lark, the horned owl, the heron, the falcon, the cuckoo, the red-foot, the hawk, and the woodpecker ; the females are, the halcyon (which with the keirylos or kingfisher forms the only pair), then the night-owl, jay, turtle-dove, falcon, the pigeon, the ring-dove, the brant-geese, the purple-cap, diver, ousel, osprey. As here the gentle doves appear along with the fiercest birds of prey, so the males, mentioned above separately, enter, in the actual

Parodos of Aristophanes, mingled up with the females. In irregular haste, they run *ripping* and chattering towards the stage, so that Euelpides, full of astonishment, exclaims: —

Ἰοὺ ἰοὺ τῶν ὀρνέων,

Ἰοὺ ἰοὺ τῶν κοψίχων.

Οἷα πιπνίζουσι καὶ τρέχουσι διακεκραγότες.

A manifest proof that the Parodos was sporadic."

The male birds, according to this arrangement, are *περδιξ*, *ἀτταγᾶς*, *πενέλοψ*, *κηρύλος*, *κορυδός*, *ἐλεᾶς*, *νέρτος*, *ἰέραξ*, *κόκκυξ*, *ἐρυθρόπους*, *κερχνής*, *δρύοψ*; the females, *ἀλκυών*, *γλαύξ*, *κίττα*, *τρυγών*, *ὑποθυμῖς*, *περιστερά*, *φάττα*, *κεβλήπυρις*, *πορφυρίς*, *κολυμβίς*, *ἀμπελῖς*, *φῆνη*.

303. *Τίς γλαῦκ' Ἀθήνας ἤγαγε*; The Scholiast says: *Παροιμία ἐπὶ τῶν μάτην ἐπισωρευόντων τινὰ ἐπὶ τοῖς προὔπαρχουσιν· οἷον εἴ τις ἐν Αἰγύπτῳ σίτον ἐπαγάγοι, ἢ ἐν Κιλικίᾳ κρόκον*. So in English, *to carry coals to Newcastle*. The poet alludes also to the owl upon the Attic coins, whence the expression *γλαῦκες Λαυριωτικαί*. See v. 1099, and note.

308. *τῶν κοψίχων*. Genitive of exclamation. This bird is singled out in the exclamation on account of its clamorous chattering.

312. *Ποποποποποποποῦ*. The chirping of the birds is intended to be expressed by this stammering pronunciation; and so in the next line but one.

313. *πάλαι πάριμι*. G. § 10, 1, N. 3.

316. *λεπτῶ λογιστά*, *two acute reasoners*. There is also a reference to the board of *λογισταί* at Athens, to whom the magistrates on leaving office must render their accounts. On the duties of the *λογισταί* and their relations to the similar board of *εὔθυνοι*, see Boeckh's *Public Economy of the Athenians*, Book II. Chap. 8; Hermann's *Political Antiquities of Greece*, § 154; Schömann's *Assemblies of the Athenians*, p. 279.

317. *Ποῦ*; The questions of the chorus, and indeed the

whole tone of the dialogue, will remind the reader of the opening scenes in the *Oedipus at Colonus* of Sophocles. Perhaps the poet intended a slight raillery upon the somewhat melodramatic mannerism of the tragic choruses on their first appearance in a piece, of which that of the *Oedipus at Colonus* was a specimen.

319. Ἦκετον πελωρίου. A comic imitation of tragic pomp of expression. — πρέμνον, *the bottom, or the root*.

320. ὦ ἔξαμαρτών. Observe the construction of the participle after an exclamation, — *O thou who hast done wrong!* — ἐτράφην. Bothe says: “Dixit significanter et ridicule, quia vita avium et animantium nihil aliud esse videtur quam nutritus.” The word, however, is applied in the same way where no ridicule is to be supposed.

321. φοβηθῆς. The aorist with the prohibitive negative μή limits the act to the single case. G. § 86.

322. τῇσδε ξυνουσίας, *this society here*; the society of the birds.

323. γ' has an emphasizing force.

326. Προεδρόμεθ' ἐπάθομεν. Observe the interchange of the tenses, passing in the same construction from the perfect to the aorist, according as the act or state is to be more or less precisely limited.

329. θεσμούς ἀρχαίους. The Scholiast says: “Ὡς τούτου νενομοθετημένου αὐτοῖς τὸ μὴ συνεῖναι ἀνθρώποις.” Θεσμοί seems to have been an older expression than νόμοι, hence it is generally applied to the laws of Draco: even these, however, are sometimes called νόμοι. The chorus give a mock gravity to their charge against Epops by employing a word associated with the ancient traditions of the Athenian legislature.

334. τοῦτον, *this one*; i. e. Epops.

335. δοῦναι. The aorist infinitive here refers to the future, and not to the past; as δοκεῖ μοι means *it pleases me*,

and not *it seems to me*. See G. § 23, 2, N. 4. (Compare Clouds, v. 1141 ; and G. § 23, 2, N. 3.)

336. ἄρα, *therefore* ; expressing the logical inference from the threatening language of the birds. *We are dead men, then*.

338. ἐκεῖθεν, *thence* ; i. e. from Athens. — ἀκολουθοίης The present here implies, not the single act of following from Athens, but the permanent condition of an attendant.

339. κλάοιμι. The idiomatic use of this specific word, in a general sense, gives occasion to the joke in the next line. — ληρεῖς ἔχων. See G. § 109, N. 8.

340. τῷφθαλμῷ ἔκκοπῆς. The accusative construction here is the same as in the Clouds, 24 : ἐξεκόπη τὸν ὀφθαλμόν.

342. Ἔπαγ', &c. Expressions borrowed from military language in drawing out an army for attack.

345, 346. οἰμῶζειν, δοῦναι. Observe the change of tense in the infinitives ; the present indicating the continued or repeated act, the aorist limiting the signification to the single thing. The *groaning* is naturally continuous and repeated ; the *giving food to the beak* is viewed as a single and finished transaction.

351. Ποῦ κέρας. The taxiarchs, in the military system of the Athenians, were of the next grade to the στρατηγοί, being ten in number, one for each tribe. Each tribe furnished a τάξις of infantry, and the τάξεις were severally under the command of these officers ; the right wing — τὸ δεξιὸν κέρας — was the post of honor in battle (see Herod. VI. 111), and as such originally it was the right of the polemarch to hold it. For the general discussion of the subject, see Schömann, Antiquitatis Juris Publici Graecorum, pp. 251 — 256. — ποῦ φύγω ; G. § 88.

353. γάρ implies an answer to the previous question here, *yes, for how*, &c. — For ἂν ἐκφυγεῖν, see G. § 42, 2, Note ; § 41, 3 ; § 73, 1.

354. ἄν qualifies some word to be mentally supplied. — *I don't know how I can escape.*

355. λαμβάνειν . . . χυτρῶν, *to take hold of the pots.* Genitive of the thing laid hold of.

356. γλαῖξ. The owl, Peisthetairos thinks, will not attack them, because it is, like them, Athenian.

357. τοῖς. The dative is to be constructed with an expression to be supplied, — *What shall we protect ourselves with against these crooked claws?*

358. πρὸς αὐτόν. The reading and interpretation are uncertain here. Bothe says: “Veru arrepto alites illos confige, quemadmodum πηγύναι τι ἐπὶ κοντοῦ et similia dicuntur.” And the Scholiast, cited by Bothe, gives an explanation which seems to imply the reading αὐτήν, instead of αὐτόν, viz. *Seize the spit and fix it by the pot*, to make as it were a palisade. Taking the present reading, it may be translated, *Take the spit and fix it near yourself.* This agrees substantially with the interpretation of Blaydes, who adopts the reading πρὸ σαντοῦ: *Sibi ut hastam praetendere.* I think the explanation of Bothe and the translation of Cary — “Take a spit and have at them” — are scarcely consistent with the connection. The old men are not meditating an assault; they are taking measures of defence, and their engines consist of the pots, the spits, and a few other articles which they packed up and brought away with them from Athens. With these they prepare to make the stoutest defence they can; but they scarcely think of offensive measures. — ὀφθαλμοῖσι, *and for our eyes, what?* i. e. what shall we do for the protection of our eyes? Construction, dative of indirect object.

359. ὀξύβαφον, *vinegar-cup.* “Among the various ways in which the Greeks and Romans made use of vinegar in their cookery and at their meals, it appears that it was customary to have upon the table a cup containing vinegar

into which the guests might dip their bread, lettuce, fish, or other viands before eating them." See Smith's Dict. of Gr. and Rom. Antiq., Art. *Acetabulum*, where there is a figure of the cup. See also Athenaeus, II. p. 67: "τὸ δεχόμενον αὐτὸ (i. e. τὸ ὄξος) ἀγγεῖον ὀξύβαφον." The vinegar-cup was to be used as a sort of shield for the eyes.

360, 361. ὦ μηχαναῖς. Aristophanes never loses an opportunity to make a jest at the expense of Nicias. According to Thucydides (Lib. III. c. 51) Nicias was sent against the island of Minoa, near Megara, to cut off the Peloponnesians from the use of this port. He accomplished the object by the skilful application of military engines. In the siege of Melos he is said also to have resorted to similar measures. He thus became famous more for this species of strategy than for boldness of conduct in the field. — Ὑπερακοντίζεις, *you overshoot, surpass*; by the same figure of speech which we constantly use in English.

362. Ἐλελελεῦ ἔχρῃν. The first word the Scholiast calls ἐπιφθεγμα πολεμικόν, a warlike shout. — κάθες, *lower or present beak*; i. e. like a spear. — οὐ μένειν ἔχρῃν. G. § 49, 2, N. 3.

366. τῆς γυναικός, i. e. *Procne*, or the nightingale, daughter of the mythical Pandion, king of Athens. — φυλέτα, *tribesmen*. The division of the Athenians into tribes, phratritiae, and gentes is familiar to all. It was common to designate individuals by words expressive of their relations, both for the purpose of identification, and because the rights of citizenship were legally certified to by the registers.

367. λύκων. According to Petit, there was an ancient law providing for the killing of wolves; much like modern laws in new countries, offering bounties for scalps and skins of wild beasts, and sometimes of men. St. John (Vol. I. p. 227) says: "The wolf, though a sacred animal in Attica, had by the laws a price set upon his head, at which Menage

wonders, though the Egyptians also slaughtered their sacred crocodiles when they exceeded a certain size."

370. διδάξοντες. Future expressing purpose. G. § 109, 5.

372. πάπποις, *grandfathers*. For the sake of comic effect, put for ancestors in general, as in serious discourse *fathers* is used. — φράσειαν (sc. ἄν). G. § 42, 4.

373–378. Ἄλλ' . . . χρήματα. Epops, like a wise bird, quotes the maxims of the philosophers. "Fas est et ab hoste doceri," is the Latin commonplace to the same point. — γάρ introduces the general reflection, which contains the justification of the previous remark, in the abstract; and then the principle involved is shown practically by the instances. — ἐξηνάγκασεν. For the idiomatic use of the aorist, see *Clouds*, 520, note, in the new edition. G. § 30, 1. — Αὐτίχ', *for example*. See v. 167. — Ἐκπονεῖν. "Exempla sunt ex historia Atheniensium petita, apud quos, Xerxe fugato, Themistocles effecit, ut urbs muris cingeretur, aedificaretur Peiraeus, et quotannis viginti triremes construerentur." Bothe. — ναῦς μακράς, *naves longas*; i. e. *ships of war*. — μάθημα τοῦτο, *this lesson*.

379. ἀκοῦσαι. The aorist infinitive is properly used here on account of the action intended to be expressed being a single one, i. e. limited to the hearing in the present case.

381. χαλᾶν, *to be yielding*, the proper meaning of the present infinitive. — Ἄναγ' ἐπὶ σκέλος = ἐπὶ πόδα, *retreat, fall back*.

385. καθίει, *lower*; there being no longer any need of such defences.

386. ὀβελίσκον. In apposition with δόρυ.

388. ὀπλων ἐντός, *within the arms*; i. e. the pot and the bowls, being placed on the ground, form as it were a camp, within the line of which Peisthetairos deems it expedient that they should still keep themselves. This he thinks will be a sufficient security, provided they still keep a sharp eye

upon the troops of the birds by watching over the edge of the pot.

390. οὐ φευκτέον νῶν. G. § 114, 2.

391. ἦν δ' ἄρ', *and if then*. ἄρα here is a slightly *inferential* particle. *If then*, i. e. in consequence of what you propose.

393. Κεραμεικός. Those who fell in battle were buried with public honors, and at the public expense, in the burying-ground called the Κεραμεικός, without the city. It was customary to appoint some distinguished citizen to pronounce a eulogy. The well-known example of the discourse pronounced by Pericles, on the Athenians who fell in the first campaign of the Peloponnesian war, will occur to the reader. See Thucydides, Lib. II. cc. 34–46, where all the ceremonies are carefully described.

395. πρὸς τοὺς στρατηγοὺς. For the general duties of the board of generals (ten in number), see Schömann, Griech. Alterthümer, I. 422; Hermann, Pol. Antiq., §§ 152, 153. Besides the civil and military duties there enumerated, it belonged to them to make and superintend the arrangements for the public burials. The reader will remember Xenophon's account of the trial of the generals after the battle of Arginousae, on the charge of neglecting to bury those who had perished in the engagement, and of leaving those who remained upon the wrecks to perish. See Hellenica, Lib. I. c. 7. See also Grote, Vol. VIII. Chap. 64.

397. Ὀρνεαῖς, *at Orneae*. The jest turns upon the name of an ancient town in Argolis, which had suffered in the Peloponnesian war (Bird-town). See v. 13, and note. The name is mentioned by Homer, Il. II. 571.—ἀποθανεῖν. G. § 23, 2.

398–400. Ἄναγ' . . . ὀπλίτης. The language is a parody upon the terms of military command: Ἄναγ' ἐς τάξιν, *fall back in line*; τὸν θυμὸν κατὰθου, *lay down your wrath*,

instead of *spear*; Παρὰ τὴν ὀργήν, *beside your anger*, instead of *shield*.

403. Ἐπὶ τίνα τ' ἐπίνοιαν, *And for what purpose, or on what scheme?*

405. τοῦ = τίνος.

412. Σοῦ. "*Tui ipsius, non solum tuae, i. e. avium, vitae sub dio et in silvis campisque, quemadmodum vivunt etiam venatores, pastores, milites; sed hi senes Athenienses ipsarum avium commercium et societatem expetunt.*" Bothe.

416. Ἄπιστα . . . κλύειν, *Incredible, and more, to hear*: περὰ τῶν ἀπίστων. The infinitive depends on ἄπιστα, and not on πέρα, as the Scholiast constructs it.

417. Ὅρᾱ. Although the two have been spoken of before, the chorus here uses the singular, referring to one only of the old Athenians.

419. Κρατεῖν . . . ἐχθρόν. Κρατεῖν with the accusative means *to conquer* by force; with the genitive, *to be master of*.—Κρατεῖν ἄν represents κρατοῖη ἄν, and ἔχειν (sc. ἄν) represents ἔχοι ἄν, of the direct discourse. G. § 73, 1; § 41, 1.

421, 422. Λέγει . . . οὔτε λεκτόν. Observe the comic exaggeration, running into something not unlike an Irish bull.

429, 430. For a similar series of words implying all kinds of craft and roguery, see *Clouds*, 260, and note.

433. ἀνεπτέρωμαι. The Scholiast says: "Οἰκείον ὄρνισι τὸ ἀνεπτέρωμαι, οἷον μετεώρισμαι."

435, 436. κρεμάσατον . . . τοῦπιστάτου. Bothe says: "Haec ex communi Atheniensium vita sunt explicanda, qui finito bello arma suspendere solebant ad furnum vel caminum." The Scholiast describes the ἐπιστάτης as a χαλκοῦς τρίπους, χυτρόποδος ἐκτελῶν χρεῖαν; and he adds: "Οἱ δέ, πῆλινον ἠφαιστον πρὸς τὰς ἐστίας ἰδρυμένον, ὡς ἔφορον τοῦ πυρός, ἔνιοι δὲ καὶ ξύλον ἐπίμηκες πεπασσαλόμενον, ὅθεν ἐξαρτῶσι τὰ μαγειρικά σκεύη." It seems plain, from the kind of

armor with which the Athenians had equipped themselves, that these allusions to the kitchen are not wholly to be explained by the usages of common life. The expressions contain rather jocose references to the pots, the bowls, and the skewers which constituted their luggage and means of defence. The *ἰπνός* is the chimney, but here put for the fire-place or oven, or perhaps it may be called the *chimney-place*; as the Scholiast says: “Ἰπνὸς μὲν ὁ κάμινος, καταχρηστικῶς δὲ ἡ ἐσχάρα.” Of the *ἐπιστάτης*, Boeckh, *Corpus Inscriptionum*, Vol. I. p. 20, says: “Idem Attici, eodem sensu [i. e. the same with *ὑποστάτω* and *ὑποστάτη*] *ἐπίστατον* sive *ἐπιστάτην*, dixerint. . . . Aristophanes, *Av.* 436, rem conficit, licet ibi, quid sit ὁ *ἐπιστάτης*, sive τὸ *ἐπίστατον* dubitetur. Tria enim Scholiastae proponunt, *Vulcanum ex luto fictum*, qui quasi Lar familiaris sit: . . . *trabem vel asserem ad caminum, unde ex clavis vasa culinaria suspendantur*; . . . *postremo basin sive tripodem, in quo ollae et lebetes igni apponantur.* He prefers the last, remarking: “Nihil enim in illo loco hac significatione aptius: nam Upupa jubet arma suspendi *εἰς τὸν ἰπνὸν εἴσω πλησίον τοῦ ἐπιστάτου*, hoc est in camino, non *prope trabem*, ex qua suspendentur vasa, sed *in ipsa trabe*, prope tripodem ibidem suspensum, ut etiam nunc mulierculae tripodes ibi suspendunt.”

439, 441. **Ην* . . . *ἐμέ*. The person here designated as the monkey sword-maker is said to have been one Panaetius, who, according to the Scholiast, was also satirized in the piece called *The Islands*. The Scholiast adds: “*Μικροφυῆς ἦν· διαβάλλει δὲ αὐτὸν ὡς καταλαμβάντα τὴν γυναῖκα ἐαυτοῦ μοιχευομένην· ἐδυναστεύετο γὰρ ὑπ’ αὐτῆς μεγάλης οὔσης μικροφυῆς αὐτὸς ὢν.*” “Duxerat uxorem, cum qua quum saepius rixaretur, tandem convenit, ut se invicem nec morderent, nec plagis afficerent.” Bothe.

443. *Τόν*; The broken sentence, according to the Scholiast, is to be filled out by a gesture, — *You don't mean*

the — *No, surely:*—striking the part of the body alluded to, *πρωκτὸν δεικνύς φησιν οὔτι πον.* “Videtur ipse Panaetius adultero adulterorum poenam dedisse *ῥαφανιδώσεως*, eodemque modo ne iterum plecteretur cavisse.” Bothe.

445–447. “Ὁμνυμ’ μόνον. The allusion here is to the mode of deciding in competitions for the dramatic prize. In tragic representations, the number of judges appointed was ten, one for each tribe. It seems that, in the contests of the comedians, only five were called upon to judge. See Bode, *Gesch. d. Hellen. Dichtkunst*, III. pp. 147, 148. See also Schneider, *Das Attische Theaterwesen*, pp. 169–174. Πᾶσι τοῖς κριταῖς νικᾶν signifies, “to gain the dramatic victory by a unanimous vote of the judges,” and ἐνὶ κριτῇ νικᾶν μόνον is “to gain the victory by only one vote”; giving a turn to his expression from what might naturally have been expected, namely, *to be conquered*, to a mere diminution of the number of voices, being victorious still. — Ἐπὶ τούτοις, *on these terms.* — εἰ παραβαίην. G. § 54, 2 (a).

448–450. G. § 103. The herald now, in solemn form, proclaims the truce, and orders the heavy-armed to depart to their several homes. This appears to have been the customary rite on the conclusion of a treaty of peace. It is here applied in the spirit of parody.

450. προγράφωμεν πινακίους. G. § 61, 3. This refers to the mode of giving notice of the subjects to be discussed in a political assembly, namely, by exposing in public places, streets, and squares tablets fastened on columns, with the matters inscribed upon which the assembly was summoned to debate.

453. τάχα γὰρ τύχοις ἀν ἐξειπῶν, *for perhaps you might chance to speak of* (not, *to have spoken*). G. § 112, 2; for the Aorist Participle, § 24, N. 1.

454. μοι παρορᾷς, *you see in me, or in my case.*

458. ὃ γὰρ ἂν τύχῃς. G. § 61, 3. See note on v. 453.

461. ὥς οὐ μὴ παραβῶμεν. G. § 89, 1, with N. 1.

462, 463. προπεφύραται, διαμάττειν. The language is borrowed from the baker's art; both words, however, are translated in the lexicons as if they were nearly synonymous, and as if both meant *to knead*. But they probably refer to different stages in the process of bread-making. The first obviously describes the putting together of the materials, and mixing them up; the second, the careful and elaborate kneading of the dough. For a curious account of the whole matter, see St. John, Vol. III. pp. 109, seq. It may be added, that Athenian bakers had a high reputation; for, as St. John says (l. c.), "The bread sold in the market-place of Athens was esteemed the whitest and most delicious in Greece; for the Rhodians, speaking partially of the produce of their own ovens, supposed they were bestowing on it the highest compliment when they said it was not inferior to that of Athens." It was, therefore, quite natural for the old Athenian, in announcing his excellent schemes, to borrow a figure from the bakehouse. — οὐ κωλύει. The doubts of Dindorf and the suggestion of a various reading by Bothe are unnecessary here. κωλύει is used impersonally, *hinders not*. The same usage occurs in Thucydides, Lib. I. c. 144: "Οὔτε γὰρ ἐκείνο κωλύει ἐν ταῖς σπονδαῖς οὔτε τόδε, — For in the truce there hinders not (there is no hindrance to) either that or this." See note on the passage in Owen's Thucydides, p. 432. For the various constructions with the Infinitive allowed after οὐ κωλύει, see G. § 95, 2, with N. 1; and § 95, 3. — στέφανον. It was customary to wear a chaplet at feasts, and before reclining at the table to have water poured over the hands. For the particulars, see Becker's Charicles, Excursus to Scene VI.

465. λαρινὸν ἔπος, *a fat word*. The epithet is suggested by the allusions to feasting.

466. ὃ τι θραΐσει. G. § 65, 1.

467. βασιλῆς. The speech of Peisthetairos is here interrupted by the chorus, who, astonished to hear of their former dignity, cannot wait until the sentence is completed.

471. πολυπράγμων. This generally is used in a bad sense, — *a busy-body*, — but here only *knowing many things*; observant and experienced in many things. — πεπάτηκας. The fables of Aesop, in some form, were as familiar to the Athenians of Aristophanes's age as similar compositions are to the children of modern times. What they were precisely, and whether they were written or not, are questions among the learned; but it is certain that the current jests, drolleries, and odd stories at Athens were generally palmed upon the old fabulist. Aristophanes has several other allusions to him; Socrates versified some of his apologues, and, afterwards, Demetrius Phalereus; but none of these metrical essays are preserved. At a much later period, Babrius versified them in choliambics. Some of these are extant, and have high merit. But the collections of prose fables now in existence under the name of Aesop were proved by Bentley to be forgeries; and no person at all accustomed to discriminate between the styles of different ages in Greek literature can doubt the justness of his decision. The phrase used in the cited line, *you have not trodden*, is a comic equivalent to *you are not familiar with*; perhaps selected here in allusion to the birds, who would be obliged to use their claws in the place of hands, for holding a book. The same expression is cited by Blaydes, from Plato's *Phaedo*: “Ἀλλὰ μὲν τὸν γε Τισίαν πεπάτηκας ἀκριβῶς.”

473, 474. ἀποθνήσκειν and προκείσθαι are in the *Imperfect* Infinitive, representing the *Imperfect Indicative* of the direct discourse; as γένεσθαι (v. 472) and κατορύξαι (v. 475) represent the *Aorist*. G. § 15, 3; § 23, 2; § 73, 1.—

προκείσθαι πεμπταῖον, *was lying out for the fifth day*. In Greece, the body of the dead, after having been washed and anointed, was laid out in the vestibule of the house, with the feet towards the door, as a symbolical intimation that it was about to take its last journey.

476. Κεφαλῆσιν. A pun on Κεφαλαί, the name of one of the δῆμοι of the tribe Acamantis. Κατορύξαι. “Ἐπεὶ λόφον ἔχει ἡ κορυδός.” Schol.

478. Ὡς . . . ὄντων. For ὥς with a causal Participle, see G. § 109, N. 4.

480. δρυκολάπτῃ. The reason why Zeus would be slow to restore the sceptre to this bird is, that the oak is sacred to him.

481. ἦρχον, *were rulers*. G. § 19, Notes 1 and 2.

484. Darius and Megabazos are named here as representing the Persians, because their names were notorious from their connection with the first Persian invasion of Greece. See Herod., V.

487. κυρβασίαν . . . ὀρθήν. “Reges Persarum gestabant, etiam scioribus temporibus, tiaram rectam, ut ceteri Persae retro flexam . . . atque ea ὀρθῇ τιάρᾳ dicebatur proprie κυρβασία.” Bothe. This upright head-dress of the Persian monarchs may be seen in the mosaic of the battle of Issus, found in one of the houses of Pompeii, and engraved in most of the works upon the ruins of that city. See particularly the German work, *Herculanum und Pompeii*, Vol. IV. pl. 3.

489. ὁπότεν ὄρθριον ᾄσῃ, *whenever he sings his morning song*. G. § 62. With ὄρθριον understand νόμον, *song*: Porson indeed reads (by conjecture) ὁπότεν νόμον ὄρθριοι ᾄσῃ. So Meineke. For an account of the handicrafts enumerated in the following lines, and for a valuable summary of Athenian industry in general, see St. John, Vol. III. pp. 96–214.

492. *ὑποδησάμενοι*. This word originally described the tying on of the simple sandal, such as is seen in many ancient statues. But in the progress of luxury, a great variety of shoes and boots, some richly adorned (see Hope's Costumes), came into use, and the same word was still employed to describe the act of putting them on, though its etymological signification was partly lost sight of. See St. John, Vol. II. pp. 64, seq.

493. *Φρυγίων ἐρίων*. The fine wool of Phrygia is mentioned among the exports of that country. The Phrygian dyers were particularly skilful in the practice of the art of coloring wool.

494. *δεκάτην*. Upon this word it is worth while to read the following passage: "While the poor, as we have seen, were driven by despair to imbrue their hands in the blood of their offspring, their more wealthy neighbors celebrated the birth of a child with a succession of banquets and rejoicings. Of these, the first was held on the fifth day from the birth, when took place the ceremony called Amphidromia, confounded by some ancient authors with the festival of the tenth day. On this occasion the accoucheuse, or the nurse, to whose care the child was now definitively consigned, having purified her hands with water, ran naked with the infant in her arms, and accompanied by all the other females of the family, in the same state, round the hearth, which was regarded as the altar of Hestia, the Vesta of the Romans. By this ceremony the child was initiated in the rites of religion, and placed under the protection of the fire-goddess, probably with the same view that infants are baptized among us.

"Meanwhile the passer-by was informed that a fifth-day feast was celebrating within, by symbols suspended from the street-door, which, in case of a boy, consisted in an olive crown; and of a lock of wool, alluding to her future occu-

pations, when it was a girl. Athenaeus, apropos of cabbage, which was eaten on this occasion, as well as by ladies 'in the straw,' as conducing to create milk, quotes a comic description of the Amphidromia from a drama of Ephiippos, which proves they were well acquainted with the arts of joviality.

How is it

No wreathed garland decks the festive door,
 No savory odor creeps into the nostrils
 Since 't is a birth-feast? Custom, sooth, requires
 Slices of rich cheese from the Chersonese,
 Toasted and hissing; cabbage too in oil,
 Fried brown and crisp, with smothered breast of lamb.
 Chaffinches, turtle-doves, and good fat thrushes
 Should now be feathered; rows of merry guests
 Pick clean the bones of cuttle-fish together,
 Gnaw the delicious foot of polypi,
 And drink large drafts of scarcely mingled wine.'

"A sacrifice was likewise this day offered up for the life of the child, probably to the god Amphidromos, first mentioned, and therefore supposed to have been invented by Aeschylus. It has moreover been imagined that the name was now imposed, and gifts were presented by the friends and household slaves.

"But it was on the seventh day that the child generally received its name, amid the festivities of another banquet; though sometimes this was deferred till the tenth. The reason is supplied by Aristotle. They delayed the naming thus long, he says, because most children that perish in extreme infancy die before the seventh day, which being passed, they considered their lives more secure. The eighth day was chosen by other persons for bestowing the name, and this, considered the natal day, was solemnized annually as the anniversary of its birth, on which occasion it was customary for the friends of the family to assemble together,

and present gifts to the child, consisting sometimes of the polypi and cuttle-fish to be eaten at the feast. However, the tenth day appears to have been very commonly observed. Thus Euripides : —

‘ Say, who delighting in a mother’s claim

’Mid tenth-day feasts bestowed the ancestral name ?

“ Aristophanes, too, on the occasion of naming his Bird-city, which a hungry poet pretends to have long ago celebrated, introduces Peisthetairos saying, —

‘ What ! have I not but now the sacrifice

Of the tenth day completed and bestowed

A name as on a child ? ’ ”

St. John, Vol. I. pp. 128 — 130.

— *ὑπέπινον*, *I was taking a drop*. “ Simili euphemismo Latini *subbibere*, Germani dicunt *sich ein Rauschchen trinken*.” Bothe. — *ἐν ἄστει*, *in town*. He had come in from the country on the occasion of solemnizing the naming of a friend’s child.

495. *κᾶρτι καθεύδον*, *and was just dropping asleep*. — *πρὶν δεῖπνεῖν*. *πρὶν* usually takes the Infinitive in Attic Greek when the leading verb is affirmative. G. § 67 ; § 106.

496. *οὗτος ἄρ’*, *this fellow then* ; the cock. — *ἐχώρουν Ἀλιμουῖνταδε*, *I set out for Halimus*. Observe the force of the imperfect tense. Halimus was a *deme* of the tribe of Leontis, particularly famous as being the birthplace of Thucydides, the historian, whose epitaph is said to have been, *Θουκυδίδης Ὀλόρου Ἀλιμούσιος ἐνθάδε κείται*.

499. For the Imperfects, see v. 481.

501. *Προκυλινδεῖσθαι τοῖς ἱκτίνοισι*. The allusion is to the custom of prostrating when the kite first appeared in spring, signifying joy at the return of that season. “ Ἐφ’ ᾧ ἡδόμενοι κυλίνδονται ὡς ἐπὶ γόνυ. Παίξας οὖν ὡς βασιλεῖ φησι τὸ κυλινδεῖσθαι ὑπὸ ἀνθρώπων.” Scholiast.

502, 503. Ἐκυλινδούμην . . . ἀφείλκον. Euelpides makes a sly allusion to the cause of his rolling over, in the oath by Dionysos, which is quite in keeping with the story of the frolic in town, related a few lines back. Then he does not say that he bowed forward, προῦκυλινδεῖτο; on the contrary, he was on his back. — Ὁβολὸν κατεβρόχθισα, *I gulped down an obolos*. The custom of carrying coins in the mouth is several times alluded to in Aristophanes, as Eccles. 817, 818:—

“Πωλῶν γὰρ βότρυς

Μεστὴν ἀπῆρα τὴν γνάθον χαλκῶν ἔχων,

Κᾶπειτ' ἐχώρουν εἰς ἀγορὰν ἐπ' ἄλφιστα.

“Ἐπειθ' ὑπέχοντος ἄρτι μου τὸν θύλακον,” etc.

See also Vesp. 790, seq.

505. ὁπότε εἴποι. G. § 62.

506. ἐθέριζον ἄν. G. § 30, 2.

507. κόκκυ. The rite of circumcision was practised by many Oriental nations, as the Egyptians, Phoenicians, and Jews; and as the cry of the cuckoo was the signal to begin harvesting among the people of these countries, the proverb came into use, — *Cuckoo! Afield, ye circumcised!*

508. εἴ τις βασιλεύει. G. § 51.

510. Ἐπὶ . . . ὄρνις. They placed upon the head of the kingly sceptre the figure of some bird. This is often alluded to by the poets, and may be seen on coins, medals, and other works of art. See Quatremère de Quincy's *Jupiter Olympien*, pp. 306, seq. See also Pindar, *Pyth.* I. 9.— For *δωροδοκοίη*, see G. § 62; also for the optatives in v. 512 and 513.

512. ἐξέλθοι, here, is a word belonging to the vocabulary of the stage; *came forth*, i. e. entered the scene through the royal gate, or central entrance at the back of the stage. — ἐν τοῖσι τραγωδοῖς, *at the tragic representations*; literally, *in the tragedians*; the person being put for the time or the occasion of their appearance. This interpretation is more

accordant with the Greek idiom than that of Bothe,—
“Inter actores tragicos.”

513. Δυσικράτη. Of this individual the Scholiast says :
“Οὗτος στρατηγὸς ἐγένετο Ἀθηναίων κλέπτῃς τε καὶ πανοῦργος.
Διεβάλλετο δὲ (ὥς) δωροδόκος.”

515. Ἀετὸν κεφαλῇς. The words here used apply
to the statue of Zeus, ἔστηκεν being constantly thus used by
the Attic writers. According to a Scholiast, the head is put
for the sceptre ; or, he adds, because they were accustomed
to place on the heads of the statues of the gods the images
of the birds consecrated to them.

516. θυγάτηρ, i. e. Athena, the patron goddess of the
city to whom the owl was consecrated. All this passage is
in ridicule of the Athenian superstition, which consecrated
to each god some particular bird.

520. Ὡμν . . . ἄν. For this use of ἄν with the indica-
tive, see G. § 30, 2. The Scholiast cites from Socrates, the
historian, the following passage : “Ῥαδάμανθους δοκεῖ διαδεξά-
μενος τὴν βασιλείαν δικαιοτάτος γεγενῆσθαι πάντων ἀνθρώπων.
Λέγεται δέ, αὐτὸν πρῶτον οὐδένα ἑᾶν ὄρκους ποιεῖσθαι κατὰ τῶν
θεῶν, ἀλλ’ ὁμνῆναι κελεύσαι χῆνα, καὶ κύνα, καὶ κριόν, καὶ τὰ ὅμοια.”
Socrates, according to Plato and Xenophon, used to swear
by the dog, or by the goose, and sometimes simply by “the
——.” See Plato’s Gorgias, cap. 22, and Woolsey’s note.

521. Λάμπων. This is the same Lampon—a sooth-
sayer, juggler, and impostor—who is often mentioned
elsewhere, and who, according to the Scholiast, obtained
the honor of being entertained in the Prytaneum. See
Clouds, 331–334, and note upon the passage. It is said
that he used to swear by the goose because that bird was
of a prophetic character. —ὅταν ἐξαπατᾷ. G. § 51.

522. ἐνόμιζον, *used to think*.

523. Μανᾶς. “Οὕτω γὰρ ἐκάλουν τοὺς οἰκέτας πελλάκις.”
Scholiast.

525. *ἱεροῖς*. "Nam in templis tutae debebant esse aves, tanquam diis supplices; nefas autem violare supplices. Hinc cum Aristodicus Cumaeus in templo apud Branchidas nidos avium detraxisset et pullos exemisset, ex adyto talis vox audita fertur: Ἀνοσιώτατε ἀνθρώπων, τί τάδε τολμᾷς ποιεῖν; Τοὺς ἱέτας μου ἐκ τοῦ νηοῦ κεραΐζεις. Ut est ap. Herodotum I. 159; ap. Euripidem tamen Ion aedituus Apollinis Delphici pellit aves e templo in cognomini dramate 106, etc." Bergler.

530. *βλιμάζοντες*. "Βλιμάζειν κυρίως τὸ τοῦ ὑπογαστρίου καὶ τοῦ στήθους ἀπτεσθαι· ὅπερ ἐποιοῦν οἱ τοὺς ὄρνιθας ὠνούμενοι, κ. τ. λ." Scholiast.

532. *παρέθενθ'*. The frequentative aorist. For a full discussion of this usage, see *Clouds*, v. 520, note in Felton's edition. *Κατεσκέδασαν*, v. 536, is another example of the same idiom. G. § 30, 1.

541. *κάκην* = *κακίαν*.

542. *προγόνων παραδόντων*, genitive absolute, *ancestors having handed them down*.

543. Ἐπ' ἐμοῦ, *in my case*, i. e. here, *to my harm*.

547. *οἰκήσω*, *I will dwell*. Upon this expression, Cary remarks: "The word *dwell*, in our language, according to the old use of it, answers precisely to *οἰκήσω*, 'do good, and dwell for evermore,' Psalm xxxvii. 27, meaning simply *to abide*, or *live*."

549. εἰ μὴ κοιμιούμεθα. § 50, 1, N. 1.

552. *Βαβυλῶνα*. For a full account of Babylon, see Herod. I.

553. Ὠ . . . πόλισμα. The names here are those of two of the giants. The second is also the name of a bird, which offers an occasion for a jest below (1241). They are brought in here on account of the designed hostilities against the gods, as if another giants' war should disturb the peace of Olympus.

556. Ἱερὸν πόλεμον προῦδᾶν, *to proclaim a sacred war*; like the wars against the Phocians for violating the sacred precincts and the temple of Pythian Apollo. The following lines give a ludicrous and satirical history of the mythical amours of the gods, and show, with many other passages, the freedom with which the poet dealt with the Hellenic religion, as well as with the politics of the time.

563–570. προσνείμασθαι, *to distribute or assign*. The meaning of the passage is, to apportion the birds individually to the gods, according to some fanciful analogy, so that, whenever a sacrifice is offered to a god, the corresponding bird may receive also an appropriate gift. The Scholiast and commentators have taken great pains to give the reasons why the particular selections and adaptations of gods, birds, and articles of food were adopted by the poet. Thus the name φαληρίς contains an allusion to the φάλλος, and of πυροί the Scholiast says: “Ἐπεὶ οἱ ἐφθοὶ πυροὶ πρὸς συνουσίαν ἐγερτικοί.” The sheep is one of the victims sacrificed to Poseidon in the *Odyssey*, and the duck is connected with Poseidon, because he is a water bird. The λάρος is assigned to Hercules, on account of his gluttonous propensities. The ναστοί were a large species of cake, eaten at Athens with honey. With regard to Zeus and the wren, the Scholiast says: “Ἐπεὶ κατωφερῆς ὁ Ζεὺς καὶ μοιχός, διὰ τοῦτο ὀρχίλον παρέλαβε, διὰ τοὺς ὄρχεις. Τὸ δὲ σέρφον ἔνορχιν ὥς κριὸν ἔνορχιν.”

570. ἦσθην. G. § 19, N. 5. — Βροντάτω . . . Ζάν. These words are probably quoted from some old lyric poet. Bothe cites from the epigrams: “Ὁ Ζεὺς πρὸς τὸν Ἑρωτα· Βέλη τὰ σὰ πάντ’ ἀφελούμαι. Χὼ πτανός· Βρόντα, καὶ πάλι κύκνος ἔσθην.”

572–575. Several of the deities were represented with wings. Hermes, as mentioned here, thus appears. The more ancient forms of the goddess Nike, or Victory, were

without wings. To her a temple was dedicated, standing, according to Pausanias, near the entrance to the Acropolis. The ruins of this temple of Νίκη ἄπτερος were discovered in excavating, in the year 1836, on the spot indicated by Pausanias, and it has been almost entirely restored. But Nike was generally represented, in works of art, with wings, and sometimes with golden or gilded ones; a figure of this kind was held in the right hand of the Olympian Zeus. (See Quatremère de Quincy, *Jupiter Olympien*; also Boetticher's *Schriften*, B. II. pp. 173, seq.) Especially was Eros, or Cupid, so represented. In alluding to Homer, the poet's memory failed him, the comparison to the timid dove being in a description of the flight of Hera and Athena (Il. V. 778), or there has been a change in the text, i. e. the substitution of Ἰπν for Ἡραν.

577. τὸ μῆδέν. The article gives emphasis to the expression, and probably refers it to the phraseology of the philosophers. The subject of the preceding verb is *men*, ἄνδρες, to be supplied. Μῆδέν (not οὐδέν) is used, because the Infinitive depends on a Protasis. The Infinitive after νομίζω usually takes οὐ as its negative, since it stands in indirect discourse.

580. Κάπειτ' . . . μετρεῖτω. The importation of corn was one of the most important public interests at Athens, and was carefully superintended by the municipal authorities. At certain times, distributions of corn (σιτοδοσίαι) took place among the people, — particularly, of course, in periods of scarcity, — each citizen receiving a certain measure. For a minute examination of this subject, see Boeckh's *Public Economy of Athens*, Book I. cap. 15. The language of Peisthetairos, in the present passage, doubtless alludes to this practice. Connected with the administration of the market, there were public officers called Μετρόνομοι and Προμετρηταί. The poet ludicrously makes Demeter the meas-

urer, and represents her as finding excuses, in the famine, for her inability to distribute corn.

583. ἐπὶ πείρα. The Scholiast says: “Ἐπὶ βλάβῃ, ἣ ἵνα πεираθῶσιν ἡμῶν, εἰ θεοὶ ἐσμεν.” The latter is doubtless correct; the idea being, that the birds shall peck out the eyes of the cattle to give a proof of what they can do if their power is called in question.

584. Apollo was the god of medicine, as well as of poetry. With regard to the word *μισθοφορεῖ*, the Scholiast says: “Τοῦτο δὲ εἶπεν, ἐπεὶ Λαομέδοντα τῆς τειχοδομίας μισθὸν ἤτησεν.” But there is also an allusion to the support of certain physicians at the public charge, for an account of whom see Boeckh, Book I. cap. 21. Hippocrates held this position at Athens.

585. Μῆ. Supply *ἐκκοψάντων*. For *πρὶν ἄν*, see G. § 67.

586. σέ δὲ γῆν. The particle is used here to single out the clause.

589. λόχος εἷς. In the Athenian army, the λόχος was a small subdivision of soldiers, consisting of twenty-four besides the officer, or one fourth of a τάξις. The smallness of the number makes the expression more emphatic.

591. ἀγέλη. Perhaps the word here refers to the ἀγέλαι, or bands into which the youth were divided in Crete and Sparta, though it is also used in a general sense of a flock of birds. See Manso's Sparta.

592. *πλουτεῖν* is the object of *δώσομεν*. G. § 92, 1.

593. *μαντευομένοις*, consulting auguries.

595. ναυκλήρων. The ναύκληροι at Athens were the owners of ships, and their business was with the shipping interest. The word was also applied to the owners of houses. In this passage the former meaning is the true one. The ναύκληρος sometimes went himself upon the voyage, but not necessarily so. — ὥστε. G. § 65, 3.

598. This must be understood to be an *aside* of Euepides. Upon γαῦλος the Scholiast says: “Φοινικικὸν δὲ τοῦ ἀγγείου ὀξύτόνως. Καλλίμαχος· Κυπρόθε Σιδόνιός με κατήγαγεν ἐνθάδε γαῦλος. Ἄλλως. Γαῦλος, πλοῖόν τι φορτικὸν ὡς καὶ σκάφη (σκαφίς) ἀπὸ τῶν σκευῶν. Ὅμηρος· Γαῦλοί τε σκαφίδες τε. Ὡς αἰρετωτέρου δὲ ὄντος καὶ ἀκινδύνου τῶν ἄλλων πάντων τοῦτό φησι.” And Bothe: “Γαῦλος dicebatur navis rotundior, mercibus vehendis apta, qualem Phoenices primi construxisse leguntur.” — Οὐκ ἂν μείναιμι. G. § 53, 2, N.

599–601. The Athenians were as credulous about buried treasures as the moderns, and made use of superstitious means in the search for them. The language in the last line refers to the proverb, “Οὐδεὶς με θεωρεῖ πλήν ὁ παριπτάμενος ὄρνις.” “Τοῦτο ἐλέγετο ἐπὶ τῶν ἀγνώστων.” Sch.

602. ὑδρίας. Literally, *water-vessels*, but also any urn or vessel such as might be used to hold the coins which were to be concealed in the earth.

603. ὑγίειαν. Upon this word Bothe has the following note:—“Haec est illa πλουθυγία, quam infra dicit 698, item Equ. 1100, et. Vesp. 647, h. e. quasi πλούτου ὑγία, non opes et sanitas, ut Br. reddidit Equ. v. 1, siquidem sanitatem donare nemo potest, divitias omnisque generis opes potest, quas complectitur ἡ πλουθυγία, ut pulcre intelligitur e Vesp. v. 1, ὑγιέντα ὄλβον serio dixit Pindarus, Ol. V. 55.” It may be remarked in addition, that *health* was more sedulously studied by the ancient Greeks than by any of the moderns. Their gymnastic system formed an important and integral part of their education, and vigorous muscular exercise was not given up at any period of life. The national games also tended to keep alive a high, perhaps an exaggerated, idea of the importance of bodily health and strength. See the Panegyricus of Isocrates.

609. Οὐκ κορώνη; The saying quoted by Plu-

tarch (De Orac. Def.) from Hesiod was, that the crow lives *nine* generations of man. The epithet *λακέρυζα* occurs in Hesiod's Works and Days, 747.

613. *λιθίνους*, *stone*, i. e. *marble*, that being the principal material used in Athens for temples and other public buildings.

614. *θυρώσαι θύραις*, to furnish the temples with golden doors.

616. *σεμνοῖς* = *τοῖς τιμίοις*. Sch.

618, 619. *Δελφούς Ἄμμων'*, i. e. to the oracle of Apollo at Delphi, and of Zeus in Libya.

626. *προβαλοῦσιν*, having thrown out to them. A burlesque upon the popular notion that the gods were to be conciliated only by gifts. The argument is, that it will be much more economical to have the birds for gods than to worship the gods themselves.

627. ὦ *μεταπίπτων*. Φίλτατ' is the masculine adjective in the vocative. It is constructed with the participle, expressing the result of *μεταπίπτων*, *changing from the most hated to the most beloved*. In this respect it resembles the construction in Aesch. Ag. 628, Ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς.

629. Ἐπανχήσας, having confidence in.

638. *τεταξόμεθ'*, we will take our post.

641. *μελλονικιᾶν*. A pun upon the name of Nikias, the general in the Sicilian Expedition whose hesitancy of conduct was more than once ridiculed by the poet. The Scholiast says: "Μελλονικιᾶν, τὸ βραδύνειν καὶ ἀναβάλλεσθαι. Νικίας γὰρ υἱὸς Νικηράτου, ὃς ἀνεβάλλετο ἀπελθεῖν εἰς Σικελίαν. Βραδὺς γὰρ ἦν περὶ τὰς ἐξόδους." See Thucyd. VI. 25.

647. *Κριῶθεν*. The Scholiast explains: "Κριὸς δῆμος τῆς Ἀντιοχίδος φυλῆς, ἀπὸ Κριοῦ τινος ὀνομασμένος. Γράφεται δὲ καὶ Θριῆθεν, οἷον ἀπὸ δήμου τῆς Οἰνηίδος φυλῆς.

650. Ἄτὰρ *πάλιν*, But bless my soul! here, hold

back again. τὸ δεῖνα, says Pape (Lexicon in verb.), is from the language of the people, used when one immediately utters a sudden thought, in order not to forget it, *atat!* — or when one cannot immediately recall something. In this passage it has suddenly occurred to Peisthetairos that there will be some practical difficulty in two men without wings holding intercourse with winged birds; and this sudden idea is intimated by τὸ δεῖνα. Ἐπανάκρουσαι is thus explained by the Scholiast: “Ἡ μεταφορὰ ἀπὸ τῶν τὰς ἡνίας ἀνακρουομένων, ἢ τὰς ναῦς. Ἄλλως. Ὑπόστρεψον, ἐπανάβηθι. Ἐπανάκρουσις δὲ ἐστὶ κυρίως τὸ ἐπισχεῖν τὴν ἐπερχομένην ναῦν καὶ μεθορμίσαι εἰς τὸν ὄρμον, ἵνα μὴ προσελθοῦσα θραυσθῇ.”

653–655. Αἰσώπου . . . ποτέ. The fable here referred to is probably the same as that of which we find the first few lines in a fragment of Archilochus (No. 86, Bergk): Αἰνός τις ἀνθρώπων ὅδε, ὥς ἄρ' ἀλώπηξ καίετος ξυνωνίην ἔμιξαν. It must be remembered, that the ancients were accustomed to attribute to Aesop all fables that were composed in his manner. See note to v. 471.

658, 659. Ξανθία, Μανόδωρε. Names of servants.

672. ὥσπερ παρθένος, *like a maid*. An imitation of Homer, Il. II. 872. For an account of the ornaments worn by Grecian ladies, see St. John, Vol. II. pp. 50, seq.

673. μοι δοκῶ, *I have a fancy*.

674. ῥύγχος . . . ἔχει, *she has a beak with two points*, or literally, two spits. The actor representing this character wore a mask in imitation of the beak of a bird.

676. λέμμα, *the shell*.

686. Ἀρχου . . . ἀναπαίστων, *lead off the anapaests*.

687–689. This description of the life of man is an imitation of the noble passage in Homer, Il. VI. 146. See also Aeschyl. Prom. 549, seq.

692–694. Upon this passage, Bothe has the following note: “Ridet poetas, qui de rerum originibus cecinerant

(ut Hesiodus), et philosophos (ut Ionicos, Empedoclem), qui de deorum rerumque omnium ortu temere multa statuerant; etiam Sophistas, inter quos fuit Prodicus Ceus [quem laudat Chorus Nubium Nub. 360, σοφίας καὶ γνώμης οὕνεκα]. Hunc missum fieri vult. — Ut χαίρειν εἰπεῖν aliquem dicuntur, qui bono et amico animo ab eo dicedunt, sic κλαίειν εἰπεῖν est male animatorum. Vide Plut. 62, Ach. 1064, B. de Prodicio v. Hindenburgium et interpp. Xenophontis Memorab. Socr. 2, 1, 21, aliosque. Sextus Empir. adv. Mathem. p. 311: Πρόδικος ὁ Κεῖος· Ἥλιον, φησί, καὶ σελήνην, καὶ ποταμούς, καὶ κρήνας, καὶ καθ' ὅλου πάντα τὰ ὠφελούντα τὸν βίον ἡμῶν οἱ παλαιοὶ θεοὺς ἐνόμισαν διὰ τὴν ἀπ' αὐτῶν ὠφέλειαν, καθάπερ Αἰγύπτιοι τὸν Νεῖλον· καὶ διὰ τοῦτο τὸν μὲν ἄρτον Δήμητραν νομισθῆναι, τὸν δὲ οἶνον Διόνυσον, τῷ δὲ ὕδωρ Ποσειδῶνα, τὸ δὲ πῦρ Ἡφαίστον, καὶ ἤδη τῶν εὐχρηστούντων ἕκαστον. Quam rationem irridens Cic. de Nat. Deor. I. 42: *Prodicus Ceus, inquit, qui ea, quae prodessent hominum vitae, deorum in numero habita esse dixit, quam tandem religionem reliquit?* ”

694. κλάειν εἴπητε. G. § 15, 2, N. 3. Εἶπον seldom takes the Infinitive, unless it has the force of a verb of *commanding*, as here. In its ordinary sense, introducing indirect quotations, it takes ὅτι or ὥς. Φημί, on the other hand, takes only the Infinitive, while λέγω, *to say*, takes either ὅτι, ὥς, or the Infinitive. Λέγω may also mean *to tell, to command*.

697. ὑπηνέμιον . . . φόν. The Scholiast says: “Ὑπηνέμια καλεῖται τὰ δίχα συνουσίας καὶ μίξεως. — τίκτει, G. § 10, 2.

698. περιτελλομένας. This is an Homeric word, often applied to the revolutions of the seasons. See Il. II. 551; Od. XI. 295.

699. εἰκῶς . . . δίναις. “Ταῖς τοῦ ἀνέμου ὠκείαις συστροφαῖς εἰκῶς, οἷον ταχύς.” Sch. “Εἰκῶς Atticis idem quod εἰκῶς. (Vide Moer. p. 148.) Δίναι proprie sunt *vortices aquarum* (Callim. in Del. 149), hinc, quaecunque in orbem

aguntur (interpp. Thomae Mag. p. 241), hoc loco *turbines*. Ovid. Am. 2, 9, 49, De Amore: *Tu levis es multoque tuis ventosior alis*. B. Voss.: *Der am Rücken mit zwei Goldfittigen glünzt, von Natur wie die wirbelnde Windsbraut.*" Bothe. See ante, note to v. 574.

701. Ἐνεόττευσεν, *hatched*.

702. πρὶν. G. § 67, 1.

705, 706. Ἡμεῖς . . . δῆλον, *And that we are children of Eros is plain by many proofs*. They proceed to enumerate the aids they render to lovers, in a way that shows what sort of presents were considered by the Greeks the most acceptable to the objects of passion, namely, *quails, geese, poultry*, and the like.

709. δοῦς explains διὰ ἰσχύν. G. § 109, 2.

711. ὥρας, *the seasons*, of which mention is made here according to the earliest and simplest division of the year into three portions.

712. σπείρειν, ὅταν, κ. τ. λ., i. e. *in each year, when, &c.* G. § 62.

713. Καὶ καθεύδειν. The rudder was taken from the ship in winter. See Hesiod, Works and Days, 45:—

“Αἰψά κε πηδάλιον μὲν ὑπὲρ καπνοῦ καταδεῖο.”

714. Ὀρέστη. “Ὀρέστης μανίαν ὑποκρινόμενος ἐν τῷ σκότει τοὺς ἀνθρώπους ἀπέδυνεν. Sch. Cf. infra 1476, et Ach. 1092. Χλαῖνα crassior vestis superior fuit, hiemi apta. Vide Hesych. h. v. ῥιγῶν, *prae frigore horrens*. Vide Thom. Mag. p. 782, et Bos. Obs. Crit. p. 48. Ἀποδύειν est *aliquem spoliare vestibus*, ut Eccl. 864, 866.” Bothe.

716. χλαῖναν, ληθάριον. The former was a thick outside garment, the second a light summer garment. For a minute explanation of Grecian dress, see Becker's Charicles, Scene XI. Excursus I., and St. John, Vol. II. cap. 25; also Hope's Costumes.—ἡνίκα. G. § 59.—πεκτεῖν. G. § 92, 1, N. 2.

721. Ὄρνιν. Here and in the following lines, there is a play on the word ὄρνις, *bird*, which is often used for any omen whatever. The things or acts mentioned were all significant to the mind of the Greek, — a *word*, a *sneeze*, an *accidental meeting*, a *sound*, a *servant* suddenly appearing, an *ass*. Upon the last a Scholiast says: “Λέγεται γάρ τι τοιοῦτον, ὡς συμβολικὸς ἐρωτώμενος περὶ ἀρρώστου εἶδεν ὄνον ἐκ πτώματος ἀνίστάντα, ἀκήκοε δὲ ἐτέρου λέγοντος· Βλέπε, πῶς ὄνος ὦν ἀνέστη. Ὁ δὲ ἔφη· Ὁ νοσῶν ἀναστήσεται.”

725–728. The oracles of the gods could not be consulted at all seasons of the year; but substituting the birds for the gods, men will have the advantage of being able to consult them at all seasons alike.

729. σεμνυνόμενοι, *putting on haughty airs*.

736. Γάλα τ' ὀρνίθων, *and milk of birds*; a proverbial expression. “Ἐν παροιμία δὲ ἐπὶ τῶν λίαν εὐδαιμονούντων καὶ πάντα κεκτημένων.” Sch.

752. Φρύνιχος. “Ὅς ἐπὶ μελοποιαῖς ἐθανμάζετο. . . . Ποιητὴς ἡδὺς ἐν τοῖς μέλεσι.” Sch. See Darley's Grecian Drama, Ch. II. The comparison of the poet to a bee gathering sweets from every flower is a very common one.

759. εἰ . . . ἐστίν. G. § 49, 1.

760, 761. ἦν εἶπη: G. § 50, 1. — εἰ μαχεῖ, *if you want to fight*. G. § 49, 1, N. 3 (not § 50, 1, N. 1).

761. αἶρε πλῆκτρον, *lift the spur*. The expression is borrowed from cock-fighting.

762. δραπέτης ἐστιγμένος, *a branded runaway*; in allusion to the custom of burning upon the persons of fugitive slaves a mark which designated them as στιγματαῖαι, a common term of abuse in the popular language of Athens.

764. Σπινθάρον. “Σπινθ. ap. Demosth. p. 1259 et 1358, ed. Reisk. Spinthari memorantur. B.—Compar Spinthari Philemon, homo obscurus: cave enim cognominem intelligas Comicum, Menandri aequalem.” Bothe.

765. Φρυγίλος. "Propter similitudinem cum voce *Phryx*, *Phrygis*, significari putatur *fringilla* (*der Finke*). B. *fringillam carduelem* Linn., *le chardonneret*, *den Stieglitz*, intelligebat Wieland. Voss.: *Frygischer* (?) *Rothfink* wird er hier sein, von *Filemons Veterschaft*." Bothe.

766. Κάρ. "Cares, ex quibus plurimi serviebant, barbaros atque agrestes, militiaeque mercenariae, quae despecta erat, auctores, habitos fuisse, monuere Spanhem. ad Ran. 1231, Hemsterh. ad argum. Pluti, Aristoph. Beck. 3, p. 7, aliique. Cf. supra, v. 295, et de Execestide 11." Bothe.

767. Φυσάτω πάππους. According to Euphronius, as quoted by Aelian, a certain species of bird was called *πάππος*. There is, therefore, a pun upon the expression, besides the ludicrous inversion of the order of nature which the literal meaning implies. In the rest of the line, the terms refer to the distribution of the Athenians, according to which the *φρατρία* was a third part of one of the four Ionic tribes, and the members of this division were called *φράτορες*. These divisions had their registers, in which the names and families of the individuals composing them were required to be entered. Bothe says: "*Φῦσαι πάππους* est facere, ut sibi avi sint, adsciscere avos; qui enim Athenis peregrinitatis accusabantur, avos et tribules nominare debebant, ut appareret, cives ipsos esse."

768. ὁ Πισίου. "Οὐδὲν σαφὲς ἔχομεν, τίς ὁ Πισίου, οὔτε περὶ τῆς προδοσίας · ὅτι δὲ τῶν λίνων πονηρῶν ἐστὶ, δηλοῖ Κρατίνος ἐν Χείροσι, Πυλαίας, Ὡραις.—Ἄλλως. Οἱ μὲν, τὸν Πισίαν εἶνα τῶν ἐρμokoπιδῶν εἶναι, οἱ δὲ τὸν υἱὸν αὐτοῦ. Ἐτηροῦντο δὲ οὗτοι, ὅπως ἂν δοῖεν τῆς περικοπῆς τιμωρίαν. Εἰ οὖν, φησὶν, ὁ υἱὸς αὐτοῦ τοῦ Πισίου ὄμιος βούλεται εἶναι τῷ πατρί, γενέσθω πέρδιξ πανούργος." Schol.—"Τοῖς ἀτίμοις. The force of this term is not adequately expressed by our word *dishonored* or by *disfranchised*. An Athenian citizen in full possession of all his rights (*τιμαί*) was called *ἐπίτιμος*; and so soon as he lost all of these rights

or any one or more of them, he became ἄτιμος, and was said to be under ἀτιμία. Ἀτιμία could therefore be either *partial* or *complete*. 1. Partial ἀτιμία deprived a citizen of some particular right or τιμή, and was quite common as a punishment for abusing a right or privilege. For example, any prosecutor who, in a public suit, did not receive one fifth of the votes of the judges (usually 100 out of 501), was fined a thousand drachmas and prohibited from bringing a similar public suit for the future. This prohibition was called ἀτιμία. Others were prohibited from entering temples or the market-place; others from speaking in the public assembly; others from being members of the Senate or from holding office; others again from visiting certain places in the Athenian dominions. All these were ἄτιμοι; but their ἀτιμία was partial, and their other rights were not affected. 2. Complete ἀτιμία, on the other hand, deprived a man of all the rights and privileges which he had enjoyed as a citizen of Athens, and left him in a sort of *negative* condition, in which the state simply *refused to recognize* him as a part of itself. As Lysias says, it made men ἀντὶ πολιτῶν ἀπόλιδας. Demosthenes (in Mid. p. 544, 10) speaks of it as καὶ νόμων καὶ δικῶν καὶ πάντων στέρησις. It left him like a foreigner, without civic rights, dependent entirely upon the good-will or mercy of his neighbors for protection to his life and property. He could enter no public temple, and of course could sue or be sued in no court of law. See the striking description given by Demosthenes (in Mid. p. 544, 545), who calls a man who is under ἀτιμία before the court, while he narrates his story; the man, however, must stand speechless. This kind of ἀτιμία was inflicted as a punishment by law for various offences, such as corruption, embezzlement, cowardice or desertion in war, perjury, neglect or abuse of parents, prostitution (ἐταίρησις), insult to officers of the state, abuse of confidence (as in the case of an arbitrator), and similar offences.

Public debtors of all kinds were under complete ἀτιμία until their debts were paid. 'Ατιμία in itself included neither confiscation of property nor a descent of the father's disgrace by inheritance to the children : either or both of these could, however, be added to ἀτιμία in special cases. Those guilty of murder, treason, or gross sacrilege, if they left the country before actual conviction, were condemned to perpetual banishment and confiscation of property. (Demosth. in Mid. p. 528, 7 ; Xen. Hell. I. 7, 22.) So for the offence mentioned by Demosth. in Neaer. p. 1363, 5. See also Dem. in Lept. p. 504, 22. In other cases the ἀτιμία is to descend to posterity, as is provided in the laws quoted by Demosth. in Aristocr. p. 640, 1 ; in Mid. p. 551, 25 : here the confiscation of property seems always to have been included. Public debtors, although they were wholly ἀτιμοί so long as they remained debtors, could yet regain their rights by payment of the debt ; on the other hand, if they died indebted to the state, their ἀτιμία descended with the debt, as a part of the inheritance, to the children. Those who suffered ἀτιμία as a punishment for a crime remained ἀτιμοί through life : they could be reinstated only by an extraordinary act of grace, which was always looked upon as exceptional and illegal. Such reinstatements occurred only when the state was in extreme danger, as, for example, after the battle of Chaeronea. (See Grote, Vol. XI. p. 694.) See Hermann, Staatsalterthümer, §§ 124 and 52 ; Privatalterth. § 70 ; with the authorities quoted in the notes : also Meier, De Bonis Damnatorum, *passim*. An important classical passage is found in Andocides, De Myst. §§ 73 – 76." Goodwin.

770. ἐκπερδικίσαι. This word alludes to the shy habits of the partridge, and the dexterity of the bird in avoiding pursuit. *To dodge like a partridge* would express, in a roundabout way, the meaning of the Greek. The Scholiast remarks further : " Διαβάλλει δὲ ὡς κατεγνωσμένον καὶ φυγῇ

ξημιωθέντα. Οἱ δὲ πέρδικες πανούργοι ὄντες εὐχερῶς διαδιδράσκουσι τοὺς θηρευτάς, πολλάκις ὑπτιοὶ γενόμενοι καὶ ἐπιβάλλοντες ἑαυτοῖς κάρφη. Φησὶν οὖν, ὅτι καὶ παρ' ἡμῖν γενόμενος δύναται πάλιν φεύγειν."

783. ἀνακτας, *kings*, i. e. here, according to the Homeric usage, the gods.

787. Αὐτίχ', *just for example*.

788–790. Εἴτα κατέπτατο. These lines, and the freer ones which follow, must be considered in reference to the mode of dramatic representation at Athens, for a particular account of which, see Donaldson's *Theatre of the Greeks*. We may say here, in general, that these representations were limited to a few successive days, several dramas being brought out, one after the other, beginning early in the morning. The long exhibitions of the tragedians could not fail to be bantered by the license of the comedians. Bothe thinks it probable that the tragedies were acted in the morning, having the precedence on account of their superior dignity, and the comedies in the afternoon; "cum paratiores ad jocos essent animi spectantium; quo pertinere dicas, quod avolantem illum a choris tragicis post prandium redire posse ait ἐφ' ἡμᾶς, *ad nos*, comoedos, *ni fallor*." It may be presumed that the arrangements differed at different times.

795. βουλευτικῶ. The theatre was divided, and some of the seats were set apart for the several official bodies of the state, for the ἔφηβοι, for foreign ministers, &c. The portion here alluded to was that which was occupied by the members of the Senate of Five Hundred. As the Scholiast says: "Οὗτος τόπος τοῦ θεάτρου ἀνειμένος, τοῖς βουλευταῖς, ὥς καὶ ὁ τοῖς ἐφήβοις ἐφηβικός. Παρ' ὑμῶν δὲ ἀντὶ ἀπὸ τοῦ θεάτρου."

799–801. The Diitrephes mentioned here is said by the Scholiast to have acquired wealth by the manufacture of

willow wicker-baskets for wine-flasks. Having accomplished thus much, it seems he aspired to the high offices of state. The φύλαρχοι were ten officers of cavalry, elected one from each tribe, but in the general assemblies of the people. They were subordinate to the ἵππαρχοι, who were two in number, also chosen to exercise the general command in the cavalry service; so that Diitrephes, in passing from one office to the other, rose a grade in military dignity. — ἐξ οὐδενὸς μεγάλην πράττει, *from nothing (or nobody) he is flourishing greatly.* — ἵππαλεκτρῶν. “Βουλευτής. Ὁ γὰρ ἀλεκτρῶν ἐν τοῖς ὄρνισι τιμιώτερος. Navis hoc insigne fuisse, ex Ran. 883, intelligitur. Praeterea monuit B., fictae avis nomen usurpari, quo significetur, Diitrephem istum superbe et cum fastu quodam incedere, itaque manere Comicum in metaphora de avibus et volatu. Posse etiam ἵππαλεκτρύνα esse *magnum* gallinaceum secundum Sch., quae vis est τοῦ ἵππος in multis compositis; qua de re laudat Fischeri annot. ad Weller. III. 1, p. 237.” Bothe.

802. Ταυτὶ τοιαυτί. A colloquial expression = *Well, this will do.* Peisthetairos and Euelpides come out of the house of Epops, having partaken of the root which should furnish them with a growth of wings. They cannot help laughing at each other's ridiculous appearance.

806. Εἰς συγγεγραμμένῳ, *to a cheaply (or badly) painted goose.* “Contrarium εἰς κάλλος. Aeneas Soph., Epist. 25: Μὴ ταῦτόν πάθοιμεν, ὥσπερ ἂν εἴ τις ζωγράφος τὴν Ἑλένην εἰς κάλλος (elegantem) γράφων τῆς κεφαλῆς ἐπιλάθοιτο.” Bergler.

809. Τάδ' πτεροῖς. This refers to a passage found in the fragments of the Myrmidons of Aeschylus. (No. 123, Dind.; No. 135, Nauck.) The Scholiast says: “Ἐκείνος γὰρ Λιβυστικὴν αὐτὴν καλεῖ παροιμίαν.”

‘Ὡς δ’ ἔστι μύθων τῶν Λιβυστικῶν λόγος,

Πληγέντ’ ἀτράκτω τοξικῶ τὸν ἀετὸν

Εἰπεῖν ἰδόντα μηχανὴν πτερώματος·

Τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτερίσι

Ἀλίσκόμεσθα.'

Πεποίηκε γὰρ ὁ Αἰσχύλος ἀετὸν τρωννύμενον καὶ λέγοντα ταῦτα, ἐπειδὴ εἶδε τὸ βέλος ἐπτερωμένον καὶ ἐμπεπαρμένον αὐτῷ. Καὶ ἡμεῖς οὖν, φησὶν, οὐχ ὑπ' ἄλλων πάσχομεν ταῦτα, ἀλλὰ τῇ ἐαυτῶν γυνώμῃ." The idea was made use of by Waller, as quoted by Porson and Wheelwright:—

"That eagle's fate and mine are one,
Who on the shaft that made him die
Espied a feather of his own,
Wherewith he wont to soar so high."

And by Byron, also, in his "English Bards and Scotch Reviewers," in the beautiful lines on Kirke White:—

"So the struck eagle, stretched upon the plain,
No more through rolling clouds to soar again,
Viewed his own feather on the fatal dart,
And winged the shaft that quivered in his heart;
Keen were his pangs, but keener far to feel
He nursed the pinion that impelled the steel;
While the same plumage that had warmed his nest
Drank the last life-drop of his bleeding breast."

815. καλῶμεν. G. § 88.

816, 817. Σπάρτην κειρίαν. It is not easy to give an English equivalent for the pun in this passage. Besides being the name of the city, Σπάρτη meant a *rope* made of *spartum*, or *broom*, and used for bed-cords, while κειρία was also the cord, stouter than the other, for a bedstead. The whole is, probably, an expression of the Athenian dislike of Sparta, conveyed in a joke. It is likely the words had some association, now lost, which gave a pungency to the allusion that we are unable to feel. This passage is referred to by Eustathius in the commentary on Il. I.—οὐδ' ἂν χαμεύνη (sc. θείμην), *I would not put one even on my bedstead.*—ἔχων = εἰ ἔχοιμι. G. § 109, 6; § 52, 1.

820. Χαῦνόν τι πάνν, *something very grand, or pompous*. — Νεφελοκοκκυγίαν, *Cloud-cuckootown*. Lucian, in his amusing work, *Verae Historiae* (the original of Gulliver's Travels), refers to this place.

824, 825. Θεογένους, Αἰσχίνου. Of the former of these personages, both of whom were boasters of wealth which they did not possess, the Scholiast says: "Λέγεται, ὅτι μεγαλέμπορος τις ἐβούλετο εἶναι, περαιύτης ἀλαζών, ψευδόπλουτος. Ἐκυλεῖτο δὲ Καπνός, ὅτι πολλὰ ὑπισχνούμενος οὐδὲν ἐτέλει. Εὐπολις ἐν Δήμοις";—and of the latter: "Οὗτος πένης, θρυπτόμενος καὶ αὐτὸς ἐπὶ πλούτῳ."

826, 827. The bragging is imputed jestingly, and in a humorous shifting of the construction, to the gods, instead of to the giants. The plain of Phlegra was in Thrace, where the poets laid the scene of the mythical conflict between the gods and giants. According to Herodotus (VII. 123), Phlegra was the ancient name of Pallene, with which the statement of Strabo (VII. frag. 27) agrees.

829. Πολιοῦχος. *Patron deity* of the city, as Athena was at Athens.—πέπλον. This was the sacred shawl, or mantle, borne in the Panathenaic procession to the Acropolis, and placed on the statue of Athena. It was wrought by the Athenian maidens, and covered with figures representing incidents in the mythical accounts connected with the history of the goddess herself. Representations of the procession still exist in the remains of the friezes of the Parthenon, which have been often published. There is a figure of Athena in the Dresden Museum, wearing a peplus which represents the Olympic gods conquering the giants. (See Müller's *Denkmäler der alten Kunst*, Pl. X No. 36.) The allusion to the peplus in such close connection with this fable makes it probable that the poet has seen this very representation of the subject.

830. πολιάδα. The epithet of Athena as the goddess of the city.

832, 833. *πανοπλίαν Κλεισθένης*. The circumstance that Athena Polias was represented with a complete suit of armor gave the poet an opportunity for a sarcasm upon the effeminacy of this noted profligate.

834. *Πελαργικόν*. There was a portion of the ancient wall of the Acropolis, called the *Pelasgic* wall, which the Athenians believed to have been built by a wandering band of Pelasgians, who were said to have appeared in Athens about 1100 B. C. (Herod. VI. 137; Pausan. I. 28, 23.) The poet here seems to allude to a fanciful derivation of the name *Πελασγοί* from *πελαργοί*, *storks*, to which Strabo refers (V. p. 221), speaking of the compiler of the *Ἀτθίς* as narrating, in regard to the Pelasgian race, *διὰ τὸ πλανήτας εἶναι καὶ δίκην ὀρνέων ἐπιφοιτᾶν ἐφ' οὗς ἔτυχε τόπους Πελαργούς ὑπὸ τῶν Ἀττικῶν κληθῆναι*. See also Dion. Hal. Ant. I. 28. At any rate, he has a chance, seldom neglected, of punning upon the resemblance of the name to the word *πελαργός*, *stork*; a name, therefore, well suited to the walls of Bird-town.

837. *Ἄρεως νεοττός*, the chicken of *Ares*.

838. *ἐπιτήδειος οἰκεῖν*. G. § 93, 1, N. 2 (b).—*ἐπὶ πετρῶν*. The Pelasgic wall was on the precipitous side of the rocky Acropolis. The Scholiast says: "*Δίδυμός φησι τὸ Πελασγικὸν τεῖχος ἐπὶ πετρῶν κείσθαι*." Here the Persian bird, the cock, as being martial and pugnacious, was to dwell and defend the citadel.

839–847. *Peisthetairos* now bids his companion to mount the air, and help the builders. He is to carry the rubble-stone (*χάλικας*), to strip himself and mix the mortar (*πηλὸν ἀποδὺς ὕρρασον*), to carry up the hod (*λεκάνην*), and, for the sake of a little variety, to tumble down the ladder. "Quia," says Blaydes, "aliquando id aedificantibus in ascendendo eam (i. e. scalam) et descendendo accidit." Then he is to see to having the sentries stationed; to take care

and cover the embers, so that the workmen may always have fire within reach; to run round, with a little bell, to keep the sentinels alert. This was the duty of the officers. See Thucyd. IV. 135. Then, by way of relief, he is told to get a nap whenever he can. He is also to despatch a herald up to the gods, and another down to men; and, having attended to these various orders, he is to come back for fresh directions.

848. Οἴμωζε παρ' ἔμ'. Euelpides is vexed at these orders. He gives utterance to his vexation jocosely, by repeating the last words of Peisthetairos, παρ' ἐμέ, in a different sense; and instead of the usual form of polite leave-taking, χαίρει, the grumbles out, Οἴμωζε, *groan*, = *Devil take you*, παρ' ἔμ', *for all I care*.

851. πέμψοντα τὴν πομπήν, *who shall conduct the procession*, i. e. the religious ceremonies connected with the organization of the commonwealth, and its consecration to the gods.

852. Παῖ χέρνιβα. The servants are directed to take up the basket and the ewer. Says Bothe: "Monuit B. secundum Abresch. Anim. ad Aeschylum t. 1, p. 503, seq., et Dawes. Misc. Crit., p. 235, αἶρειν κανοῦν esse *afferre canistrum*, sed αἶρεσθαι κ. *id portandum in pompa suscipere*, et παῖ, παῖ, etc., dici pro hoc ὃ παῖδες (servi), ὑμῶν ὁ μὲν αἰρέσθω τὸ κανοῦν, ὁ δὲ ἕτερος τὴν χέρνιβα. — Sch.: τὴν χέρνιβα. Τὸ ὕδωρ. — B.: τὴν χέρνιβα ap. Hom. esse aquam ad ablutas manus, χέρνιβον autem vas, quo aqua illa continetur, docuerunt interpp. Pollucis, p. 1292, hoc tamen loco χέρνιψ pro χερνίβω poni videtur (per synecdochen)."

853–860. According to the Scholiast, these lines of the chorus are a parody upon a passage in the *Peleus* of Sophocles. (See Nauck. Frgm. No. 446, 447.) — Πυθιάς βοά, *the Pythian cry*; that is, the Paean. — Χαίρις. This was a poor Theban piper. The Scholiast says: "Ὡς αὐτομάτως

ἐπιοντος αὐτοῦ ταῖς εὐωχίαις. Ἦν δὲ ὁ Χαῖρις οὗτος κιθαρωδός, καὶ γέγονεν αὐλητής. Μνημονεύει δὲ αὐτοῦ καὶ Φερεκράτης ἐν Ἀγρίοις· Φέρ' ἴδω, κιθαρωδὸς τίς κάκιστος ἐγένετο; — Ὁ Πεισίου Μέλῃς. — Μετὰ δὲ Μέλῃτα τίς; — Ἐχ' ἀτρέμ', ἐγὼ δα· Χαῖρις."

854. συμπαρανέσας ἔχω. G. § 112, N. 7.

863. κόρακ' . . . ἐμπεφορβιωμένον. The piper was a crow, i. e. the actor represented a crow by decking himself with a crow's head. He also wore a mouthpiece, like any other piper, and so astonished Peisthetairos by the oddity of the combination.

The scene that follows is a daring burlesque upon the sacrificial ceremonies of the Athenians in building the foundation of a new city. The priest lays the offerings upon the altar, and then invokes the new gods, beginning, according to custom, with Ἑστία (Bird-Vesta), and applying to the birds epithets parodied from the solemn designations of the deities. The comic poets were allowed to use great freedom in dealing with the popular religion.

869. Σουνιέρακε. This is taken from Σουνιάρατος, an epithet of Poseidon. See Aristoph. Eq. 560, and Σουνιάρατος in Liddell and Scott.

870. Πυθίῳ. "Epitheta Apollinis tribuit cycno, qui Apollini sacer est. Latona autem in Ortygia insula, quae ἀπὸ τῶν ὀρνύγων, a coturnicibus dicta est, Apollinem peperit et Dianam." Bergler. To which Blaydes adds: "Latona igitur, quoad mulier est, ὀρνυγομήτρα dicitur, ut quae in Ortygia insula pepererit; quoad avis est, quia coturnix ingens."

872. Κολαιίς. A name under which Artemis was worshipped by the inhabitants of Myrrhinus, an Athenian deme of the tribe Pandionis. Pausanias speaks of a wooden statue of the goddess, under this appellation, which existed in the district of Myrrhinus in his day. The joke upon the

paronomasia between *Κολαινίς* and *Ἀκαλανθίς*, a *goldfinch*, is not very pointed.

873. *φρυγίλῳ Σαβάζιῳ*. Sabazius was the name of the Phrygian Bacchus. *Φρυγίλος*, a *chaffinch*, is a punning allusion to the Phrygians.

875. *Κλεοκρίτου*. This individual is mentioned in the *Frogs* (1437) as a large, heavy person, and this is the reason why Peisthetairos makes the *ostrich* mother Cybele and mother of Cleocritus.

877. *αὐτοῖσι καὶ Χίοισι*. The Chians were useful allies to the Athenians at the beginning of the Peloponnesian war, and at other times. Wherefore, according to the statement of the historian Theopompus, quoted by the Scholiast, they were accustomed to pray to the gods, *Χίοις τε διδόναι ἀγαθὰ καὶ σφίσιν αὐτοῖς*, to bestow blessings on the Chians and on themselves. See Thucyd. IV. 51. Eupolis, also quoted by the Scholiast, has the following lines :—

“*Αὐτῇ Χίος, καλὴ πόλις*.”

Πέμπει γὰρ ὑμῖν ναῦς μακράς, ἄνδρας δ' ὅταν δεήσῃ

Καὶ τᾶλλα πειθαρχεῖ καλῶς, ἄπληκτος ὥσπερ ἵππος.”

878. *Χίοισιν . . . προσκειμένοις*. The manner in which Peisthetairos speaks of the custom of always adding the Chians in public prayers shows, as the commentators well remark, that their fidelity was a subject of ironical commendation. And, in point of fact, immediately after the disasters of the Sicilian expedition, the Chians, together with the Erythraeans, went over to the Lacedaemonians. See Thucyd. VIII. 4.

879 – 883. The birds joined as heroes in the invocation are :—*πορφυρίωνι*, the *porphyryion* (purple water-fowl).—*πελεκᾶντι*, *pelican*, still called in Greece *πελεκάνι* (the *Pelecanus crispus* ; see Von der Mühle, p. 132, who says this was the only pelican known to the ancient Greeks, and that it is very common in Greece through the whole year, frequenting

especially the lakes and swamps). — πελεκίνω, the spoon or shovel-bill (*Platalea leucorodius*, Von der Mühle, p. 118). — φλεξίδι. This is considered an unknown bird. The name does not occur in Aristotle. From its etymology, however, it must have been bright-colored. I venture to suggest that it may be one of the bloodfinches, and probably the *Pyr-rhula serinus*, of which Von der Mühle says: "It is very common in Greece, wherever there are fruit-trees. It assumes there an external fiery" (φλεξίς) "or intense coloring. In autumn and winter, it wanders about the solitary fields in company with linnets and greenfinches." (p. 46.) — τέτρακι, the heathcock. — ταῶνι, the peacock. — ἐλεῖ, a bird mentioned by Aristotle, Hist. An. IX. 16. 2, as having a pleasant voice. Its habits, as described by him, correspond with those of the dipper, or water-ousel, which it probably is. — βάσκα, the teal; probably the *Anas crecca*, described by Von der Mühle as being found pretty frequently in Greece, in the winter. — ἐλασῶ, another unknown bird; but from the company which he keeps here, he must have affinities with the teal. The name would seem to mean the marcher, or driver, from ἐλαύνω. Probably it is the bittern (*Ardea stellaris*), which, according to Von der Mühle (p. 116), is found in Greece all the year round. Its attitudes and movements are stiff, like those of a soldier on the march. — ἐρωδιῶ, the heron. — καταράκτη, a bird described by Aristotle, Hist. An. IX. 12, 1, as living on the sea, and diving and remaining long under water; commonly, but incorrectly, translated gannet. It is a diver, and should be called shear-water, or storm-petrel. — μελαγκορύφω, the black-headed warbler, or black-cap (*Sylvia melanocephala*), whose habits are described by Von der Mühle (p. 71), and mentioned several times by Aristotle; sometimes called the monk. — αἰγυθάλλω, the titmouse, of which Aristotle mentions three species (Hist. An. VIII. 5, 3), probably *Aegithallus pendulinus*. See Von der Mühle, p. 48.

884. Παν̄, παῦσαι. Observe that the active and middle forms are used apparently without distinction. — καλῶν. G. § 112, 1. — ἐς κόρακας, a ludicrous introduction of a common imprecation, suggested here by the invocation of so many birds.

885. ἱερεῖον, *the victim* which the priest is about to sacrifice; the same as the προβάτιον in v. 858.

887. τοῦτο, i. e. the victim.

890. The priest, ordered away by Peisthetairos, changes his tune, and promises to invoke only one of the gods. "Sollicitus nimirum," says Blaydes, "ne, cura sacri peragendi Pisthetaero mandata, ipse nullam extorum partem habiturus sit. Sacerdoti enim victimae reliquiae ut et pellis solebant dari."

894, 895. εἴπερ ἔξετε, *at least, if you are to have, &c.* G. § 49, 1, N. 3. (See above, v. 761, and note.)

897. Γένειον καὶ κέρατα. Like the English *skin and bone*.

899. In the entertaining scene which follows, the poet indulges in a pleasant vein of satire at the expense of the lyric and dithyrambic poets. The reader of the *Clouds* will remember several passages in the same spirit in that play. Before the consecrating ceremonies are fairly completed, one of these ballad-mongers arrives, with dithyrambic verses cut and dried in honor of the new city. The reader will note the amusing mockery by which the poet introduces the Doric peculiarities of style, and, in general, the lyrical movements even of Pindar himself. Peisthetairos meets him with astonishment and contempt.

904. Μουσάων θεραπέων ὀτρηρός. The poet perhaps alludes to such passages in Homer as *Odys.* IV. 23:—

Οτρηρὸς θεραπέων Μενελάου κυδαλίμοιο.

Perhaps he had also in mind the lines preserved from the Margites:—

Ἥλβέ τις εἰς Κολοφῶνα γέρων καὶ θεῖος ἀοιδός,
 Μουσάων θεράπων καὶ ἐκηβόλου Ἀπόλλωνος,
 Φίλῃς ἔχων ἐν χερσὶν εὐφθογγον λύρην.

Compare also Archilochus, Frag. 1 (52):—

Εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνναλίῳ ἄνακτος,
 Καὶ Μουσέων ἑρατὸν δῶρον ἐπιστάμενος.

906. κόμην ἔχεις. It was the fashion among the young gentlemen at Athens to wear long hair. See *Clouds*, v. 348. But, of course, the slaves could not be allowed to imitate them. The poet calls himself "the busy slave of the honey-tongued Muses."

907. διδάσκαλοι, *teachers*. In dramatic affairs, the διδάσκαλος was properly the one who trained the chorus and the actors, and, as this was done mostly by the poet himself, it also meant the poet.

910. ὀτρηρόν ληδάριον. Brunck says: "Poetae amiculum ὀτρηρόν jocosè vocat, quia erat τετρημένον." Cary translates the line, "Troth, and thy jacket has seen service, too." It is as if the poet had called himself *the holy servant of the Muses*, and Peisthetairos had replied, "Thou hast a *holy* jacket, too."

911. κατὰ . . . ἀνεφθάρης; A jocosè perversion, instead of ἀνέπτῃς, equivalent to "What the devil brought you up here?" Bothe, however, shows that φθείρεσθαι is also used, though in a somewhat different sense, where no such play upon the word is intended. He cites from Demosthenes, in *Mid.* p. 560, 8: Ἀλλὰ δεινοὶ τινές εἰσιν, ὧ ἄνδρες Ἀθηναῖοι, φθείρεσθαι πρὸς τοὺς πλουσίους, i. e. *in joining themselves to the rich to their own hurt*.

912–914. Μέλη, κύκλια, παρθένεια, Σιμωνίδου. *Cyclic songs*, that is, songs sung by circular choruses round the altars of the gods, generally in honor of Dionysos; and songs sung in the same manner by choruses of maidens, in the composition

of which Simonides excelled. For an excellent account of the different species of Greek lyrical composition, see Müller's History of Greek Literature, Chapters XIV., XV.

916. *πάλαι κλήζω*. G. § 10, 1, N. 3.

917. *δεκάτην*. See note to 494.

919–925. This poetical flight is in imitation of one of Pindar's Hyporchemes. See Donaldson's Pindar, pp. 356, 357. The words are also alluded to by Plato, Phaedrus, p. 236 D.

924. *Τῇ κεφαλῇ*, "*nutu tui capitis*." Blaydes.

925. *ἔμιν τεῖν*. Says Blaydes: "*Mihi tibi*. Dorice pro *ἐμοί, σοί*. Dithyrambicos irridet, et praecipue Pindarum, qui hujusmodi Dorismos ingerebant. Apud Pindarum τὸ *ἔμιν* frequens est in petitionibus, ut monet Scholiasta. Ridicule hic igitur τεῖν post ἔμιν infert dithyrambicus, quasi poetam donando aliquo munere sibimet benefactor sit Pisthetaerus, propter eximia carmina, quibus eum celebrans poeta gratiam relaturus sit."

926. *παρέξει . . . πράγματα*, *will give us trouble*.

927. *Εἰ . . . ἀποφενεύομεθα*, *Unless we shall get rid of him by giving him something*. G. § 50, 1, N. 1.

928. *οὗτος*. Addressed to an attendant.—*σπολάδα*. This was an outside garment made of skin.

931–940. The words of the poet are still a parody upon Pindar. See Donaldson's Pindar, p. 357.

"*Νομάδεσσι γὰρ ἐν Σκύθαις ἀλᾶται Στράτων,*

"Ὅς ἀμαξοφόρητον οἶκον οὐ πέπαται·

Ἀκλεὴς δ' ἔβα.

"This fragment is part of the same Hyporcheme as the preceding, and is derived from the same source (Schol. Aristoph. Av. 925). It is stated that Hiero had given the mules, with which he had won the Pythian victory in question, to his charioteer, who seems to have been one Straton, and Pindar here begs, in a roundabout way, that he will

give Straton the chariot also: 'Straton is like a person wandering among the Scythians with horses only, and no chariot to live in.' The point of the application and the parody is evident. As the Scholiast says: "Δῆλον ὅτι χιτῶνα αἰτεῖ πρὸς τῇ σπολάδι." Blaydes adds: "De Scythiis, qui hiberno tempore propter frigoris inclementiam bona sua in plaustra conferentes in aliam regionem migrabant. Vid. Herodot. IV. 11-19; Aeschyl. Prom. 710; Diod. Sic. II. 43. Schol.: 'Ο μὴ ἔχων δὲ ἐκείσε ἄμαξαν ἄτιμος παρ' αὐτοῖς κρίνεται."

943-948. The poet, grateful for the double gift he has just received, promises to celebrate the "fearful," "chilling" city.

949, 950. ταυταγὶ τὰ κρυερά . . . λαβὼν, *But you've escaped these chills now you've got a coat.*

951, 952. οὐδέποτε ἤλπισα τοῦτον πεπύσθαι, *I never dreamed of this, that this fellow had heard, &c.* Here πεπύσθαι represents οὗτος πέπυσται in the *oratio recta*. G. § 73, 1.

953. σύ. Addressed to the priest, who is now to resume the ceremonies. But before he has had time to get fairly started again, another speculator, a dealer in oracles, appears. "Dicit haec sacerdoti, qui jam sacra denuo auspicaturus silentium imperat (εὐφημία ἔστω: vide Ran. 352, et a B. laudatum Spanh. ad Callim. h. in Apoll. 17), aquam lustralem dispergit et aram circumit; affertur hircus immolandus, cum oraculorum interpres, epularum cupidus, accurrit per medias aves, et eum mactari vetat." Bothe.

954. κατάρξη is a religious word, used of the preliminary ceremonies of sacrifices, particularly of plucking the hair from the head of the victim, and burning it upon the altar. Compare μὴ κατάρξη with μὴ φέρε in v. 956. G. § 86.

957. Βάκιδος χρησμός, *an oracle of Bacis*. Bacis was an ancient Boeotian prophet, supposed to have given oracles at Heleon in Boeotia, under the inspiration of the Corycian

ymphs. His oracles, some of which are preserved by Herodotus and Pausanias, were in hexameter verse. See, for example, Hdt. VIII. 20, 77. He is mentioned also in the Knights and Peace of Aristophanes. There was a collection of his oracles, like the Sibylline books at Rome. These oracles are here burlesqued, as well as the superstition of consulting soothsayers, like Lampon, for instance, before engaging in any enterprise of moment. The temper of mind which led the Athenians to find some ancient oracle applicable to any remarkable event which happened may be illustrated from Thucydides, in his account of the commencement of the Peloponnesian war. But the disposition exists everywhere among men. Scarcely a day passes without some ancient prediction appearing in the newspapers, by which present events have been foretold. But the whole race of soothsayers, and their tricks and evasions, are mercilessly dealt with more than once by Aristophanes.

959, 960. For *πρὶν οἰκίσαι* after a negative sentence, see G. § 106, N. 2.

962, 963. *λύκοι*. Referring to the *λυκοφιλία*, the *wolf-friendship*, and intended as a hit at the two Athenians, who are designated by the wolves, that have founded a city with the crows (see *ante*, *ὄρνέαι*, Bird-town, which was placed between Corinth and Sicyon), *μεταξύ*, &c.

966. *Πανδώρα*, *Pandora*, i. e. *the all-giver*. The purpose of the soothsayer being to extort gifts from the founders of the new city, he significantly repeats an oracle commanding them to sacrifice to the *all-giver*. This is pleasantly brought out in the following lines.

967. *ὁς δέ κε*. G. § 61, 3. Notice the Epic forms *κέ* and *δόμεν* (v. 968), as well as the dactylic hexameter.

969. *βιβλίον*, *the book*, i. e. the book containing the oracles of Bacis.

970. *σπλάγχνων*, *the entrails*, i. e. of the victim about to be offered.

977. ἐξεγραψάμην, *I have had copied*. Observe the force of the middle voice.

983. Λάμπων, Διοπίθης. Both noted soothsayers. The former is mentioned in the Clouds.

987, seq. A new character now arrives in the city. Meton, the celebrated observer and astronomer, who devised the cycle of nineteen years. See Dict. of Antiq., under Calendar. Gr.; also, Fasti Hellenici, p. 304. Meton is also the subject of the jests of Aristophanes elsewhere. See Clouds, 615, seq., and note. The Scholiast says: “Μέτων ἄριστος ἀστρονόμος καὶ γεωμέτρης. Τούτου ἐστὶν ὁ ἐνιαυτὸς ὁ λεγόμενος Μέτωνος. Φησὶ δὲ Καλλίστρατος ἐν Κολωνῷ ἀνάθεμά τι εἶναι αὐτοῦ ἀστρολογικόν. Εὐφρόνιος δέ, ὅτι τῶν δῆμων ἦν ἐκ Κολωνοῦ.”

988. τί δράσων (sc. ἤκεις); G. § 109, 5.

993. Ἑλλὰς χῶ Κολωνός. Besides the explanation of the reference to Colonus, given by the Scholiast, the jest intended is much the same as if, in speaking of some famous personage, we should say of him that he was “known to America and to Hull.”

996. πνιγέα. The sky is compared to a πνιγεύς, or extinguisher, in the Clouds. See Clouds, 96, and note, with the references there given. The whole passage is made purposely nonsensical.

1000. Ὁ κύκλος τετράγωνος, *that the circle may be squared*.

1004. Ἀνθρῶπος Θαλῆς, *The fellow is a Thales*.

1007. Ξενηλατοῦνται. Strangers were sometimes driven out in a body from Sparta. The general inhospitality of Sparta is touched upon by Isocrates (Panegyricus), and contrasted with the liberality of Athens.

1009. στασιάζετε; *are you at feud?*

1010, 1011. Ὁμοθυμαδὸν δοκεῖ, *We are of one mind, to thrash all the rascals*.

1012, 1013. *ὑπάγοιμι τὰρ' ἄν.* G. § 52, 2. — *Νῆ . . . ἄν,* *Yes, by Zeus, you had better ; for I don't know whether you could be too quick.* — *αὐταί, they,* i. e. the blows.

1015. *ἀναμετρήσεις.* The word is used, of course, in allusion to Meton's offer to survey and lay out the town. He now orders him to *make tracks* (*ὁδοὺς*) in another sense.

1016. *πρόξενοι.* Boeckh, *Public Economy of the Athenians* (Book I. Chap. 9), says : "The Greeks tolerated a species of consul in the person of the Proxenus of each state, who was considered as the representative of his country, and was bound to protect the citizens who traded at the place. If, for example, an inhabitant of Heraclea died at any place, the Proxenus of Heraclea was, by virtue of his office, obliged to make inquiries concerning the property which he left behind him. On one occasion, when an inhabitant of Heraclea died at Argos, the Proxenus of Heraclea received his property." Upon the *ἐπίσκοποι* the same writer says : "As the Spartans had their Harmosts, so had the Athenians officers named Episcopi (*ἐπίσκοποι, φύλακες*), as inspectors in the tributary states ; Antiphon had mentioned them in his oration concerning the tribute of the Lindians, but we are not informed whether they were in any way concerned with the collection of the tributes." He afterwards adds, that the Episcopi, who were sent to subject states, received a salary, probably at the cost of the cities over which they presided. See also *Dict. of Antiq., Πρόξενος* and *Ἐπίσκοποι*.

1017. *κνάμφ, by the bean.* Alluding to the mode of appointing certain officers at Athens, beans being used in drawing the lots. For the various modes of election, see Hermann's *Political Antiquities*, § 148 (formerly § 149). The Episcopus was doubtless represented as an effeminate young fellow, like many individuals employed in diplomacy now-a-days.

1019. Φαῦλον βιβλίον. The βιβλίον is the credentials, or commission,—the certificate of his appointment, or perhaps his official instructions. Teleas, the person mentioned under that name in v. 169, is here represented as the archon, or magistrate in whose department fell the public business of the Birds. Φαῦλον is applied to the document, because it sent him away from the city, where he might have made a figure in the courts and the assembly.

1021. Μὴ πράγματ' ἔχειν, *not to get into trouble.*

1023. Φαρνάκη. A satirical allusion to the intrigues frequently carried on between the Greek states and the Persian court. Pharnaces was the name of a Persian satrap. The kind of intrigues here alluded to is described in Xenophon's Hellenica, and referred to in the discourses of Isocrates.

1024. οὔτοσι, *this, giving him a blow.*

1027. τὸ κάδω, *the two urns*; i. e. the urns used in the courts and assemblies for casting the votes for and against a person or a measure. The Episcopus has come provided with the apparatus necessary for organizing judicial and political proceedings on the Athenian model; but on receiving the sort of pay which Peisthetairos gives him, he makes off.

The next character who appears upon the scene is a vender of decrees and resolutions. He comes in reading one of them, dressed out in all the formalities of Athenian legislation.

1034. πωλήσων, *for the purpose of selling.* G. § 109, 5. The object of the psephism is to require the Nephelococcygians, as being an Athenian colony, founded by two Athenian citizens, to use the same weights and measures with the Athenians. But, instead of mentioning the name of Athens, he inserts the Olophyxians, an insignificant dependency of Athens in Thrace.

1038. ὀτοτύξιοι, i. e. οἱ ὀτοτύξιοι. A ludicrous name, formed from ὀτοτύζω, *to lament*, in imitation of the name of the Olophyxians. As if the decree ran, "All Californians shall use the same weights and measures *with the Greenlanders*;" and Peisthetairos replied, "But you shall speedily use the same with the *Groanlanders*."

1041. Καλοῦμαι, &c., *I summon Peisthetairos for the month Munychion, to answer for outrage*. For the forms of summoning, see *Clouds*, v. 495, and note. The γραφή ὑβρεως was an action specifically provided for in Attic law. See Meier and Schömann's *Attic Process*, Book III. 1, Chap. 2, § 5. The month Munychion (April) was the month in which cases between Athenians and foreigners came up for trial, that being the time when strangers, and particularly deputies from the tributary states, were present in Athens to pay the annual tax.

1045. στήλην. A στήλη was a column set up in some public place, on which were engraved laws, treaties, decrees, and other documents of public concern. *According to the column is, then, according to law*.

1047. γράφω δραχμάς, *I lay the damages at ten thousand drachmas*. The γραφή ὑβρεως was one of the actions technically called ἀγῶνες τιμητοί, i. e. cases in which the court had to decide the penalty. But, in so doing, the prosecutor was required to fix his estimate of the crime, and the other party, when found guilty, also was called upon to do the same. The question to be decided by the court was, which of the two estimates should be adopted as a legal sentence. See Notes to Kennedy's *Demosthenes*; Meier and Schömann, Book III., *Introd.* § 2.

1049. τῆς στήλης κατετίλας. "Quod nefarium erat. Sic κατατιλῶν τῶν ἑκαταίων in *Ran.* 364. Videtur respicere poeta ad Alcibiadis accusationem de Hermis mutilandis, quod etiam noctu evenisse testatur Thucyd. VI. 27." *Blaydes*.

1050. *Οὔρος*. The priest, apparently out of patience with the numerous delays, is starting to go away and offer his sacrifice in some more quiet place. This is addressed to him as he turns to depart. *Peisthetairos* and the others follow him, leaving the Chorus alone. Bergler, however, remarks: "Excusationem hanc faciunt intus sacrificandi, ne hircus immoletur. In Pac. 1021, Trygaeus ingenue id fatetur:—

'Αλλ' εἴσω φέρων,
 Θύσας τὰ μηρί' ἐξελὼν δευρὶ ἔκφερε•
 Χοῦτω τὸ πρόβατον τῷ χορηγῷ σώζεται."

Upon this, the Chorus sings a song of exultation in the pride of their new-found dignities, looking forward to the honors which their exalted position and great services are to bring them. While they are thus employed, the sacrificial rites are elsewhere performing; and at the close of the chorus, the official personages return, announcing that **all** the auspices are favorable.

1053. *παντόπτα*. In this and the following lines, the birds now assume the dignity, attributes, and epithets of the gods.

1059–1061. *οἱ . . . αποβόσκειται*. The construction is this: the relative *οἱ* refers to *Θηρῶν*, and has for its verb *αποβόσκονται*, to be supplied from *αποβόσκειται*; *ἐφεζόμενα* applies to the insects which consume the fruits of the trees, and which are devoured by the birds.

1067. *Διαγόραν*. *Diagoras*, the *Melian*, is often alluded to as an atheist. *Lysias*, in the oration against *Andocides*, mentions a price having been set upon his head, on account of his having thrown ridicule upon the religion of the Athenians. In the *Clouds*, *Socrates* is called *the Melian*, for the purpose of casting reproach or ridicule upon him, by connecting his name with the doctrines of the *Melian* unbeliever. For an excellent and candid account of this

person, see the article in Smith's Dict. of Greek and Roman Biography.

1068, 1069. This is intended as a pleasant satire upon the Athenian exaggerations in expressing their hatred of tyranny, and the affectation of the orators of excessive zeal for the democracy. Here is an offer of a talent for any one who shall kill any of the *dead* tyrants. Blaydes thinks the poet alludes indirectly to the mutilators of the *Hermæ*, the *Hermocopidae*, who were regarded by the Athenians in the light of tyrants, and for killing whom a reward was offered. (See Thucydides, VI. 61.) In imitation of these Attic proclamations, the Chorus proceeds forthwith to offer rewards for slaying certain persons who may be considered the natural enemies of the republic of the birds. Philocrates is the poulterer mentioned early in the play. *Στρούθιον* is formed, in imitation of gentile names, from *στροῦθος*, a *sparrow*.

1073. *σπίνους*. Probably a species of *ortolan*, a small bird sold in the market of Athens. Perhaps the *Emberiza caesia*. See Von der Mühle, p. 40.

1074. *κίχλας*, *thrushes*. The *Turdus musicus* probably; it is still called in Greece *τζήχλα*.

1075. *κοφίχοισιν*. See vv. 308 and 806. Usually called the blackbird, but very different from the English or American bird known under that name. It is the *Turdus merula*, still called in Greece *κοτζιφός*. See Von der Mühle, p. 63.

1076. *εἶρξος ἔχει*. G. § 112, N. 7.

1077. *παλεύειν*, *to decoy*. The Scholiast says: "Θηρεύειν, προκαλείσθαι. Εἰώθασιν ἐκτυφλοῦντές τινα τῶν ὀρνέων ἰστάναι ἐν δικτύῳ, ὅπως τῇ φωνῇ προσκαλοῖτο τὰ ὁμοιογενῆ." Decoy-birds were called by the Greeks *παλεύτριοι*.

In the antistrophe, other privileges of the birds are very poetically set forth.

1089. ἀχέρας, *the chirper*, is the τέττιξ, or cicada, which delights in the sunshine (ἡλιομανής, *sun-mad*).

1093, 1094. παρθένια κηπεύματα, *delicate, rich, white myrtle-berries, and fruits that grow in the gardens of the Graces*, i. e. the sweetest and most delicious. The Scholiast thinks the epithet παρθένια was applied to myrtle-berries because maidens were fond of eating them.

The lines that follow form a parabasis, or address to the audience, in which the poet makes the Chorus his mouth-piece, and communicates through it his opinions, wishes, or feelings to the public. The judges are those appointed to decide upon the merits of the rival pieces. See *Clouds*, vv. 518, seq. For the peculiarities of a parabasis, see Munk's *Metres*, p. 336, to which may be added the following extract from Müller's *History of Greek Literature*:—"It was not originally a constituent part of comedy, but improved and worked out according to rules of art. The chorus, which up to that point had kept its place between the thymele and the stage, and had stood with its face to the stage, made an evolution, and proceeded in files towards the *theatre*, in the narrower sense of the word; that is, towards the place of the spectators. This is the proper *parabasis*, which usually consisted of anapaestic tetrameters, occasionally mixed up with other long verses; it began with a short opening song (in anapaestic or trochaic verse), which was called *kommation*, and ended with a very long and protracted anapaestic system, which, from its trial of the breath, was called *pnigos* (also *makron*). In this parabasis the poet makes his chorus speak of his own poetical affairs, of the object and end of his productions, of his services to the state, of his relation to his rivals, and so forth. If the parabasis is complete, in the wider sense of the word, this is followed by a second piece, which is properly the main point, and to which the anapaests only serve as an introduction. The chorus, namely, sings a

lyrical poem, generally a song of praise in honor of some god, and then recites, in trochaic verses (of which there should, regularly, be sixteen), some joking complaint, some reproach against the city, some witty sally against the people, with more or less reference to the leading subject of the play: this is called the *epirrhema*, or 'what is said in addition.' Both pieces, the lyrical strophe and the *epirrhema*, are repeated antistrophically. It is clear that the lyrical piece, with its antistrophe, arose from the phallic song; and the *epirrhema*, with its antepirrhema, from the gibes with which the chorus of revellers assailed the first persons they met. It was natural, as the parabasis came in the middle of the whole comedy, that, instead of these jests directed against individuals, a conception more significant and more interesting to the public at large should be substituted for them; while the gibes against individuals, suitable to the original nature of comedy, though without any reference to the connection of the piece, might be put in the mouth of the chorus whenever occasion served.

"As the parabasis completely interrupts the action of the comic drama, it could only be introduced at some especial pause; we find that Aristophanes is fond of introducing it at the point where the action, after all sorts of hindrances and delays, has got so far that the crisis must ensue, and it must be determined whether the end desired will be attained or not. Such, however, is the laxity with which comedy treats all these forms, that the parabasis may even be divided into two parts, and the anapaestical introduction be separated from the choral song; there may even be a second parabasis (but without the anapaestic march), in order to mark a second transition in the action of the piece."

1096. κρίνωσιν ἡμᾶς, *adjudge us victors*. Supply νικᾶν.

1097. Ἀλεξάνδρου, *Paris*; who, being appointed judge of beauty between the rival goddesses, received from

Aphrodite, to whom he had adjudged the palm, the gift of Helen.

1109. Γλαῦκες Λαυριωτικαί, *Laurian owls*, i. e. coins bearing the figure of an owl. See note to v. 303. Laurian, because the Attic coinage was supplied from the silver mines of Laurion, for an account of which see Boeckh's Public Economy of the Athenians, Book III. Chap. 3. See also Herodotus, VII. 144; Thucyd. III. 55. The Laurian owls are to make their nests in the purses of the judges, and hatch small change.

1103. ἐρέψομεν πρὸς ἀετόν. There is a play upon the word ἀετόν, which, besides signifying *an eagle*, is also an architectural term, like ἀέτωμα, *the pediment*.

1104. ἀρχίδιον, *a petty office*.

1106. πρηγορῶνας, *birds' crops*.

1107. ἦν δὲ μὴ κρίνητε (sc. ἡμᾶς νικᾶν). See v. 1096. — χαλκεύεσθε is Imperative middle. — Μηνίσκοι were crescent-shaped coverings, to protect the statues from being soiled by the birds. The rainbow, or glory, encircling the heads of saints in Christian statuary and painting, was borrowed from the custom of the Greek artists of placing these crescents over their statues. — φορεῖν. G. § 97. The chorus tells them that they had better make themselves bronze μηνίσκοι to wear.

1108. ὅς ἂν μὴ ἔχῃ = εἰάν τις μὴ μὴν' ἔχῃ. G. § 60; § 61, 3.

Peisthetairos, having completed the sacrifices, reappears upon the scene, and at the same moment a messenger hurries in, out of breath, to announce the completion of the city wall.

1113. ὅτου πεισόμεθα. G. § 65, 1.

1114. Ἀλφειὸν πνέων, *breathing Alpheus*. The allusion is to the races at Olympia, near the banks of the Alpheus.

1116. ἀρχων = ὁ ἄρχων.

1119. Προξενίδης ὁ Κομπασεύς, *Proxenides of Bragtown*. The person here referred to as a braggart is spoken of also in the Wasps. Κομπασεὺς, formed from κόμπος, as if there were a deme bearing that name. Carey translates it *of Bragland*. For Theagenes, see *ante*, v. 824. For ἄν, see G. § 42, 3.

1120–1122. ἄρματε παρελασάτην, *might drive two chariots past each other, with horses harnessed as large as the Wooden*; alluding to the δούριος or δουράτιος ἵππος, in the capture of Troy. The allusion was the more amusing to the audience, from the circumstance that a brazen statue of the Trojan horse stood on the Acropolis, perhaps in full sight of the theatre.

1124. τοῦ μακρὺς, genitive of exclamation.

1126. Αἰγύπτιος. “Πλινθοφόρος. Οἱ Αἰγύπτιοι ἐκωμῶδουντο ὡς ἀχθοφόροι. Καὶ ἐν Βατράχοις (1332), οὗς οὐκ ἄραιντ’ ἄν [ἄν ἄραιντ’] οὐδ’ ἐκατὸν Αἰγύπτιοι.—Sch. notum est ex Herodoti Euterpe, ut plerique reges assidue coëgerint eos caementa portare ad extruendas praecipue pyramides.” Bergler. The labors of the Egyptians in building the Pyramids are referred to, a full account of which is given by Herodotus, Lib. II. 124, seqq. The reader will also remember the tasks imposed upon the Israelites during their enslavement in Egypt.

1130. λίθους. Perhaps the common notion, that the cranes carried in their beaks, or swallowed, stones, to steady themselves in their flight,—a notion which Aristotle remarks upon in his History of Animals,—may have arisen from observing that some birds swallow gravel as a kind of digester. It appears in several forms in the Scholiasts. One story is, that the cranes carry stones, so that, when wearied with flying, they may ascertain by dropping one whether they are over land or water. At any rate, this popular error is very happily employed by the poet in the present passage.

1131. κρέκες, *the rails*. The species here intended is the *Rallus aquaticus*, described by Von der Mühle as being very abundant in the moors of Greece, pp. 91, 92. The other birds here mentioned have already occurred.

1138. υποτύπτοντες, *spading*; i. e. the geese used their web-feet as spades to shovel the cement into the hods of the herons.

1141. περιέζωσμένα. "Praecinctas eas esse facete fingit comicus, quia hujus avis plumarum dispositio albae zonae speciem refert." Blaydes. The Scholiast makes a similar remark: "Τινές τῶν νησσῶν ἔχουσιν ὡς ζωνὴν ἐν κύκλῳ λευκῇν." Probably the *Anas boschas*. (See Von der Mühle, p. 126.) Bothe quotes from Wilmsen part of a description of this wild duck: "In front, on the under part of its neck, there is a white semicircle."

The scene described by the messenger I conceive to be this,—and the humor of it consists in the ingenious adaptation to the habits of the birds of the parts they perform in the building of the new city. The herons, geese, and ducks, not being good flyers, are the diggers and carriers. The geese, with their web-feet, remain in the mud, shovelling it upon the broad bills of the herons, which are the hods (Λεκάναι). The herons do not carry it to the city, for their haunts are in muddy places, but hand it over to the swallows, who are the best and swiftest of all upon the wing, and who carry it up to the city in their beaks, and then work it over as described in the following note. The additional fact that the swallow, when building its own nest, picks up mud only after rains, makes the division of labor natural and necessary. In this way the busy builders readily and easily accomplish their work.

1142 – 1144. ἄνω . . . χελιδόνες, *and the swallows flew up with the trowel behind them, like little boys, and carrying the cement in their mouths*. The swallows are selected for

this office on account of their skill in lining their nests with mud. The trowel is the swallow's tail, which bears some resemblance to the broad, flat trowel used by the ancient masons. Besides this, the poet had observed that the swallow uses its tail for the very purpose that a mason uses his trowel. It also carries the mud in its beak, as here represented; *like little boys*, "*ut pueruli*," as explained by Blaydes, "*qui gaudent aliquid a tergo trahere, et baculo ligneo equi instar insidentes cruribus divaricatis currere.*" Something is wanting to make the grammatical construction of the text complete; as it stands now, there is an *asyndeton*.

1156. Ἀπονίσσομαι, *I'll wash myself*. He had come in great haste, and was still covered with dirt.

1157. Οὔτος. Addressed to Peisthetairos, who stands in silent amazement at what he has just heard.

1162. πυρρίχην βλέπων. The allusion is to a war-dance, called the *pyrrhic*, — *looking full of fight*; like φόνον βλέπων, Aesch. Sept. 478, and Ἄρη δεδορκότων, Id. 53.

The second messenger now comes running in, out of breath. Some one has passed through the gates without permission of the authorities.

1170. οὔκουν ἐχρῆν πέμψαι; *ought they not to have sent?* G. § 49, 2, N. 3. A protasis is implied, *if they had done their duty*, or something similar. περιπόλους. The young men of Athens were classed under the designation of ἔφηβοι, when they reached the age of eighteen. The two following years they were sent to the frontiers to guard the strongholds and military posts, and for the general protection of the Attic territory. During this period they were called περίπολοι, or *roamers*. The allusion and application here are obvious. See Hermann, Polit. Antiq. § 121 (formerly 123).

1171 - 1174. The περίπολοι, who are sent in pursuit, are the swiftest and strongest of the birds of prey; all with crooked talons, — the hawks, falcons, vultures, carrion-crows,

and eagles. All the birds here mentioned are described by Von der Mühle. The tumult in the air is doubtless a parody on a passage in some play; very likely one of Aeschylus.

After a few strains of lyric verse, Iris, the messenger of the gods, is brought. She is the interloper, who, being sent on an embassy to the earth, has rashly entered the city, and now appears in the august presence of Peisthetairos.

1179, 1180. *χώραι πᾶς*. G. § 84, N. 2.

1190. *λέγειν ἐχρήν*, *you ought to tell*. (See v. 1170.) G. § 49, 2, N. 3.

1192. *πλοῖον, ἡ κυνῇ*; Blaydes has the following note: "*Navis an petasus?* Navem esse eam putat, aut quia vestis ejus impetu volandi veli instar sinuosa facta erat, aut propter alas quas habebat; habent enim et naves quasi alas quasdam remos: petasum eam putat propter alas vel pinnas." But perhaps the best illustration of the text is the passage in Milton's *Samson Agonistes*, where the appearance of Dalilah is described:—

"But who is this? what thing of sea or land?

Female of sex it seems,

That so bedecked, ornate, and gay,

Comes this way sailing,

Like a stately ship

Of Tarsus, bound for the isles

Of Javan or Gadire,

With all her bravery on, and tackle trim,

Sails filled, and streamers waving."

1193. *Πάραλος, ἡ Σαλαμινία*; For an account of these fast-sailing public vessels of the Athenians, see note to vv. 146, 147.

1196. *οἰμώξει*. G. § 25, N. 5.

1201. *κολοιάρχους*. "*Praefectos excubiarum*. Κολοιοῖς enim custodia novae urbis commissa erat." Blaydes. See v. 1167.

1202. *Σφραγῖδ*. Lit. *the seal*, i. e. *the passport*, which, it

seems, was employed in ancient times, stamped with the official seal of the proper authorities. See Becker's *Charicles*, Note 15 to Scene I., and the authorities there quoted.

1204. Ἐπέβαλεν, *tendered*.

1210. Ἀδικεῖς δὲ καὶ νῦν, *and even now you are a trespasser*.

1211. Ἰρίδων, genitive after δικαιότατ'.

1215, 1216. εἰ belongs to ἄρχομεν, and also to ἀκολαστανεῖτε and γνώσεσθε, as is shown by the use of μέν and δέ. G. § 54, Remark.

1217. Ἀκροατέον κρειπτόνων, *You have got to obey your betters in turn*. G. § 114, 2. (See v. 1226.)

1218. ναυστολεῖς. The idea of the ship is still kept up.

1220. Φράσσουσα θύειν, *to bid them sacrifice*. Fut. part. expressing purpose. The sacrificial forms, in the following lines, are borrowed from the religious rites of the Athenians.

1224. Θεοὶ γάρ. The use of the particle here is elliptical, and it may be rendered, *What! are you —*, and, in the next clause, *To be sure, for —*.

1226. θυτέον αὐτούς. The verbal in τέον is equivalent in sense to the infinitive with δεῖ; here, then, = δεῖ θύειν αὐτούς, *it is their duty to sacrifice*. The construction is *ad sensum*, since verbals usually take the dative of the agent. (See v. 1217.) G. § 114, 2.

1228, 1229. The language here is a parody upon Aeschylus, *Agam.* 525, 526: —

Τροίαν κατασκάψαντα τοῦ δικηφόρον
Διὸς μακέλλῃ, τῇ κατείργασται πέδον.

1231. Λικυμνίαις βολαῖς, *with Likymnian bolts*. The allusion is to a lost play of Euripides, called *Likymnios*, in which one of the personages was struck by a thunderbolt. The whole speech of Iris is an amusing parody on the *obligato* loftiness of the tragic style.

1233. Λυδόν, Φρύγα. Here is a parody upon some lines

in the *Alcestis* of Euripides, v. 675. See Woolsey's note to the passage.

1236, 1237. δόμους Ἀμφίωνος . . . ἀετοῖς. This passage is borrowed from the *Niobe* of Aeschylus. See Nauck, *Frag.* No. 155.

1238. πορφυρίωνας. See *ante*, vv. 553, 709.

1239. παρδαλᾶς, *panther-skins*; in allusion to the coloring of their plumage.

1241. Εἰς Πορφυρίων, *one Porphyrion*; referring to the giant of that name.

1246. διαρράγειης. See note to v. 2.

1250. νεωτέρων τινά, *some of the younger ones*. I am too old to be frightened by such stuff.

1257, seq. The herald who had been despatched to earth now returns, exulting at the brilliant success Birdtown has had among mortals.

1259. κατακέλευσον. According to the Scholiast, this means *order silence*. Cary renders it, "O, bid all here give hearing." Properly, it is used of the *κελευστής*, "whose business it was," says Arnold (*Thucyd.* II. 84, note), "to make the rowers keep time by singing to them a tune or boat-song; and also to cheer them to their work, and encourage them by speaking to them." "It was also," according to a Scholiast on the *Acharnians*, "the business of the *κελευστής* to see that the men baked their bread, and contributed their fair share to the mess, that none of the rations issued to each man might be disposed of improperly." The word is doubtless used here in allusion to these functions of the *κελευστής*. The fashions of Birdtown are all the rage at Athens, and multitudes are on the point of migrating thither. Under these circumstances, it will be necessary that some one should exert himself to keep order among such a miscellaneous crew, and that one must be *Peisthetairos*. Translate, then, *issue orders*.

1260, 1261. *Στεφάνῳ χρυσῶ*. One of the most noted among the honors bestowed for eminent public services was the conferring of a golden crown. Perhaps this is the best known from the fact, that the great contest of oratory between Demosthenes and Aeschines grew out of a proposition to crown the former.

1264. *φέρει*, 2d pers. mid., *thou receivest* for thyself.

1267, seq. *ἑλακωνομάνουν*, *were Spartan-mad*. This affectation of imitating the Lacedaemonian modes of life, ways of speaking, and manners, seems at times to have been pretty extensively prevalent at Athens, and is often spoken of the ancients. See Plutarch, Life of Alcibiades, Chap. 23, *τῇ διαίτῃ λακωνίζων*; Demosthenes against Conon, p. 1267, 22, *ἐσκυθρωπάκασι καὶ λακωνίζειν φασί*; and Plato, Protag. 342 B, Gorg. 515 E. The particular modes in which the affectation manifested itself are described in the lines which follow. With respect to the whims charged upon Socrates, see the Clouds, *passim*.

1269. *Σκυτάλι' ἐφόρουν*, *carried Spartan canes*. The allusion here is to the *scytale*, by means of which the government of Sparta corresponded with the generals or kings when absent on some foreign enterprise. Smith (Dict. of Gr. and Rom. Ant.) thus briefly describes it:—"When a king or general left Sparta, the ephors gave to him a staff of a definite length and thickness, and retained for themselves another of precisely the same size. When they had any communications to make to him, they cut the material upon which they intended to write into the shape of a narrow ribbon, wound it round their staff, and then wrote upon it the message which they had to send to him. When the strip of writing material was taken from the staff, nothing but single letters appeared, and in this state the strip was sent to the general, who, after having wound it round his staff, was able to read the communication."

1273. νομόν. There is a play upon the double meaning *νομός*, *pasture*, and *νόμος*, *law*.

1274. κατήραν ἐς τὰ βιβλία. Here again is a play upon the word βιβλίον, which naturally suggests the βίβλος, or papyrus plant. καταίρειν is *to come ashore, to land*; translate, *they would land, or alight, upon the leaves*, meaning, *they flew at once to the law cases*. For κατήραν ἄν, see G. § 30, 2. "The whole of this," as Cary remarks: "is intended to represent the eagerness of the Athenians for legislation and law disputes; a never-failing topic of ridicule with Aristophanes."

The reasons why the poet attaches names of birds to certain individuals cannot, in all these cases, be certainly made out. Doubtless there were personal peculiarities belonging to all these individuals, which gave the application a point highly amusing to the audience who were familiar with them.

1278. Πέριδιξ. According to the Scholiast, this was the name of a lame innkeeper; but the poet pretends it was given him on account of his craft and dishonesty.

1279. Μενίππω. Menippus, of whom nothing is known, was called the swallow, probably on account of some imperfection of speech; since the Greeks compared such defects to the twittering of swallows. See Agamemnon of Aeschylus, v. 974. The Scholiast has another explanation, quite too far-fetched.

1280. κόραξ. The one-eyed Opuntius was called the crow, according to the Scholiast, because he had a large, beak-shaped nose.

1281. Κορυδός. Philocles was called the *tufted lark*, on account of the peculiar shape of his head, as the Scholiast says. He is elsewhere mentioned as deformed (see Thesm. 168), "Αἰσχρὸς ὧν αἰσχρῶς ποιεῖ." Probably there is also some allusion to the debauched character of Philocles. —

χηναλώπηξ. The nickname of *goose-fox* is given to Theagenes on account of his rogueries. The same person has been mentioned before.

1282. Ἴβις. Lycurgus (not the orator of that name) is said to have been called the Ibis, either on account of his having been born in Egypt, or because he had lived there. Pherecrates, as quoted by the Scholiast, called the Egyptians the countrymen of Lycurgus. It is quite as likely, however, to have been some peculiarity of his personal appearance, — as the length and small size of his legs, — which suggested the nickname. This is the view adopted by Blaydes. — νυκτερίς. Chairephon is the well-known disciple of Socrates, mentioned often by Plato and Xenophon, and ridiculed in the Clouds. He was called the *Bat*, on account of his dark color, melancholy temperament, and thin voice.

1283. κίττα. Syracusius is said to have been a prating orator, hanging about the bema, and seizing every opportunity to harangue the people. So he is compared to the pigeon, sitting and cooing upon the roof-tree.

1284. *ὄρνυξ. Meidias was called the *Ortux*, or quail, because he was like a quail struck in the head by a gamester. The allusion here is to a play called ὀρνυγοκοπία, or *quail-striking*, which is described by Pollux. The gamesters themselves were called ὀρνυγοκόποι, or *στυφοκόποι*. The sport consisted in throwing or striking at a quail, set up as a mark, and perhaps was not unlike the shooting-matches of our day. See Becker's Charicles, Scene V., note 6; Julius Pollux, VII. 136; Meursius, De Ludis Graecorum, ὀρνυγοκοπία. Meidias is supposed by Blaydes to have been called a quail because he was a gamester and cock-fighter. But it is more likely, I think, from the turn of the phrase here, that the point of resemblance was some singularity in the shape of the head. The Scholiast, how-

ever, quotes from Plato the Comedian, “Χρηστὸν μὴ κατὰ Μειδίαν ὀρνυγοκόπον,” which confirms the interpretation of Blaydes.

1287. χελιδὼν ἐμπεποιημένη, *a swallow introduced into poetry*, as in the swallow-song of Simonides.

1294. Οὐκ ἐστάναι, *It is not, then, our business longer to stand*. ἔργον is used here just as ὥρα is in other places. Peisthetairos, hearing that so many emigrants are to come to his new city, orders that Manes, a servant, shall bring baskets and boxes full of all kinds of wings, with which to furnish the new-comers. A short dialogue between Peisthetairos and the Chorus sets forth the blessings that belong to the Nephelococcygians.

1301. προσείη. G. § 82.

1305. μετοικεῖν, *to live as a μέτοικος or resident foreigner*. The μέτοικοι at Athens formed a large class, chiefly of tradespeople, who enjoyed certain rights in return for their μετοίκιον, or annual fee to the state of twelve drachmas. According to Boeckh (*Public Economy of the Athenians*, Book I. Chap. VII.) the μέτοικοι with their families amounted to about 45,000, or to nearly half the number of the free Athenians.

1312. Σὺ. Addressed to Peisthetairos.

1313. τοῦτον. Pointing to Manes, the slave, who forthwith brings out the wings.

1316. Σὺ δ'. Again addressed to Peisthetairos.

1317–1320. Διάθες πτερώσεις, *Arrange them (the wings) in order; the singing ones by themselves, and the prophetic, and aquatic. Then, see that you wing each man, wisely looking to his character*. Blaydes says: “μουσικά, ut cycni, lusciniæ, &c.; μαντικά, ut corvi, aquilæ et reliquarum avium, ex quibus omina capiuntur; θαλάττια, ut mergi, lari, ossifragæ.”

1321. σοῦ, *you*, i. e. Manes.

The scene that follows is amusing, and closely related, as are all the scenes in Aristophanes, to the peculiarities of Hellenic society. The three personages, Parricide, Kinesias, and Sycophant, who arrive in succession, each with his characteristic purposes, and all singing in lofty dithyrambic strains, at once embody the deepest satire on the private and political vices of the times, and throw the gayest ridicule upon the empty verbosity of the popular poets.

1323. γενοίμαν. G. § 82.

1324. ὥς ἄν. G. § 44, 1, N. 3 (b).

1327. ᾠδῶν ἀετούς, *singing of eagles*.

1329. τοῦ πέτεσθαι. G. § 95, 1.

1337. ὅς ἂν πεπλήγη. G. § 18, 1.

1340, seq. Peisthetairos quotes to the Parricide the law of the storks, because, says Blaydes, "inter ciconias et pullos earum summus existit amor."

1341. κύρβεσιν. The κύρβεις were columns on which laws were published, especially those which contained the laws of Solon, and which were also called ἄξορες. See Plut. Sol. 25. See Clouds, v. 448, and note.

1344. πάλιν, *in turn*.

1345, 1346. Ἀπέλαυσα . . . βοσκητέον, *it would be a deal of good, by Zeus, that I got by coming here, if I must feed my father, too*.

1348. ὄρνιν ὀρφανόν, "*Tunquam avem orbam, quae non patrem alendum habeat*." Blaydes.

1349. οὐ . . . ὑποθήσομαι, *I'll suggest a good thing*. οὐ κακῶς is used exactly like the French *pas mal*.

1350 – 1356. The plan of Peisthetairos is to arm the Parricide like a fighting bird, with wing, and spur, and crest, and send him off to Thrace, bidding him to enlist in that service, to support himself by his pay, and let his father live. The sending him to Thrace is an allusion to the numerous expeditions which the Athenians sent for a series of years

into the North, to act against the Macedonians and the Lacedaemonians. See Thirlwall's History of Greece, Vols. III. and IV.; Thucyd. IV. 75, seq.; Grote, Vol. IV.

1359. The poet Kinesias, who is satirized in the Clouds also, now makes his appearance, singing appropriate strains. He was a dithyrambic poet, of no great ability, but one of the corrupters of the poetical and musical style of the time. Besides this, according to Athenaeus, he was so tall and thin, that he was obliged to wear stays made of linden-wood. To this the epithet *φιλύρινον*, v. 1363, refers. His life was dishonored by gross impiety and low vices.

1364. *Τί κυκλεῖς; κυκλεῖν πόδα* is a tragic expression, occurring in Euripides, *Orest.* 632. Kinesias is said to have been lame. *κύκλον* also refers to his *Cyclic compositions*. Translate, *Why dost thou turn thy halting foot hitherward?*

1367. *Παῦσαι μοι, Cease your singing, and tell me what you mean.* Give up poetry, and let us have prose and decency. G. § 112, 1.

1370. *ἀναβολάς, preludes.* All this is in ridicule of the frigid bombast of the dithyrambic poets.

1375. *κλύων.* § 109, 6; § 52, 1.

1376. *Οὐ δῆτ' ἔγωγε, Not I, in faith.* To which Kinesias replies, *Yes, you shall too, by Hercules.*

1381. *᾽Ωπ.* The Scholiast explains this as a cry to stop the rowing of the oarsmen. But it is elsewhere used to encourage and stimulate them. — *ἀλάδρομον ἀλάμενος, having leaped the sea-course.* Blaydes very justly remarks of this and what follows: "Obscuritatem dithyrambicorum irridet poeta, qui constructionibus verborum obscuris et figuris exquisitis gaudet."

1386. *Ἀλίμενον τέμνων, cutting the harborless furrow of the air.* "Mira et audacissima metaphorarum conjunctio, more dithyrambicorum." Blaydes.

1389, 1390. *Ταυτὶ αἶεί;* These lines refer to the

arrangements for the poetical and musical festivities. The tribes rivalled each other in the splendor of their preparations for the dithyrambic, tragic, and comic contests. Kinesias represents himself as an object of contention to the tribes, as a trainer of the Cyclic chorus.

1392. Λεωτροφίδη, for *Leotrophides*, i. e. as *choregus*. The choregus was the individual whose turn it was to furnish the entertainment. He is said to have been a person of a very slight figure, for which reason the poet makes him a citizen of Nephelococcygia. He is mentioned in a fragment of the comic poet Hermippus, preserved by Athenaeus. Bothe gives a different interpretation, — *Will you stay here with us, and train a chorus of birds, light as Leotrophides*.

1393. Κεκροπίδα φυλήν. Blaydes discusses the question why the poet names the tribe Κεκροπίς. He thinks it is partly because Leotrophides belonged to that tribe, and partly in the way of a punning allusion to the bird κρέκα, as if he had said κρεκοπίδα φυλήν, and suggests that this may be the true reading. There is a question of construction which the commentators have not touched, namely, that of the accusative φυλήν. It seems to me to be in apposition with χορόν; the Chorus then is the Cecropid tribe. And why the Cecropid tribe? First, one of the tribes of Athens bore this name; and secondly, there is a play on the word, as the Athenians themselves were called Cecropians, from King Cecrops. The chorus of flying birds, then, is nothing more than a satirical description of the Athenians, who are elsewhere ridiculed for their levity and fickleness by similar comparisons to birds.

1395. πρὶν ἂν διαδράμω. G. § 67, 1.

1396. The Sycophant now makes his appearance, complaining that the winged birds have nothing. “Συκοφάντης,” says Smith (Dict. of Antiq.), “in the time of Aristophanes

and Demosthenes, designated a person of a peculiar class, not capable of being described by any single word in our language, but well understood and appreciated by an Athenian. He had not much in common with our sycophant, but was a happy compound of the *common barretor, informer, pettifogger, busybody, rogue, liar, and slanderer*. The Athenian law permitted any citizen (τὸν βουλόμενον) to give information against public offenders, and prosecute them in courts of justice. It was the policy of the legislature to encourage the detection of crime, and a reward (such as half the penalty) was frequently given to the successful accuser. Such a power, with such a temptation, was likely to be abused, unless checked by the force of public opinion, or the vigilance of the judicial tribunals. Unfortunately, the character of the Athenian democracy, and the temper of the judges, furnished additional incentives to the informer. Eminent statesmen, orators, generals, magistrates, and all persons of wealth and influence, were regarded with jealousy by the people. The more causes came into court, the more fees accrued to the judges, and fines and confiscation enriched the public treasury. The prosecutor, therefore, in public causes, as well as the plaintiff in civil, was looked on with a more favorable eye than the defendant, and the chances of success made the employment a lucrative one."

1397, seq. The Sycophant addresses himself especially to the swallow, perhaps in allusion to the swallow-song of Simonides; but as he repeats the salutation, Peisthetairos imagines he is singing a song to his old and worn-out robe, which stands in need of many swallows, that is, of the coming of spring; according to the proverb, "Μία χελιδὼν ἔαρ οὐ ποιεῖ," *One swallow does not make a spring*.

1405. πτερῶν πτερῶν δεῖ. Παρὰ τὸ Αἰσχύλου ἐκ Μυρμιδόνων, "ὄπλων ὄπλων δεῖ." Schol. See fragments of the *Myrmidons* of Aeschylus, No. 136 (Nauck).

1406. Πελλήνης. A city of Achaia, where cloths of peculiar excellence were manufactured. The idea of going to Pellene is suggested by the shabby garments of the informer.

1407. κλητήρ νησιωτικός, *an island summoner*. Many classes of lawsuits the inhabitants of the islands and the confederated cities were obliged to bring up for adjudication in the courts of Athens. For κλητήρ, see note on v. 146.

1409. πραγματοδίφης, *a hunter-up of lawsuits*.

1410. καλούμενος, *summoning to court*.

1411. Ὑπὸ πτερύγων . . . σοφώτερον; Like the expression ὑπ' αὐλητήρος, cited by the Scholiast from Archilochus. *Do you serve summonses any wiser on account of wings?*

1414. ἔρματος, *ballast*. This alludes to the notion, that the cranes swallow stones to steady themselves in their flight. See *ante*. — δίκας, *law cases*. He compares himself, returning from a tour among the islands and cities with a long list of cases to be tried at Athens, to the cranes laden with a ballast of stones.

1417. τί πάθω; Yes, to be sure, *for what would become of me?* G. § 88, N. 2. — σκάπτειν οὐκ ἐπίσταμαι, *I know not how to dig*. Blaydes appropriately quotes Luc. Evang. xvi. 3: “Σκάπτειν οὐκ ἰσχύω, ἐπαιτεῖν αἰσχύνομαι,” *I cannot dig, to beg I am ashamed*.

1418. ἔργα σώφρονα, *honest callings*.

1419. ἄνδρα τοσούτονί, *a man of such an age*.

1422. λέγων. Participle expressing the means. G. § 109, 2.

1426. κουρείους, *the barbers' shops*, which were the lounging-places of the idle and gossiping, called by Theophrastus “symposia without wine.” See Becker's Charicles, Excursus III. to Scene XI.

1427, 1428. Δεινῶς . . . ἱππηλατεῖν, *Diitrephes has dread-*

fully set my boy on the wing for horse-driving, by his talk. The person here mentioned has already been alluded to as having made a fortune. The passion for horses naturally led to extravagant expenditure among the fashionable young fellows at Athens. See *Clouds*, v. 74.

1429, 1430. Ὁ δέ . . . φρένας, *And another says, that his son is set on the wing and is all of a flutter in his mind for tragedy.*

1436. Δαί always expresses surprise or indignation, in a question. *What the deuce will you do?* — οὐ καταισχυνῶ, *I will not dishonor my race*, as the money-changer says in the *Clouds*. The phrase seems to have grown so trite, that it had become slang.

1439. ὥς ἄν. G. § 44, 1, N. 2.

1440. Καλεσάμενος, ἐγκεκληκώς. The former means *having summoned to appear in court on a certain day*; the latter here means *having brought a suit against*. According to Meier and Schömann (*Attic Process*, Book IV. Cap. 2), ἐγκαλεῖν means strictly *to call upon one's opponent for restitution or satisfaction in the presence of witnesses*, and refers to a ceremony which usually preceded the formal summons (πρόσκλησις); the term seems, however, to be used also in a general sense (as here), meaning simply *to bring a suit*. See note to v. 147.

1442, 1443. ὅπως . . . ξένος, *that the stranger may have lost his suit before arriving here*, i. e. by his failure to appear on the appointed day, the suit would go against him by default. Ἐρήμην δίκην ὀφλεῖν (or simply ἐρήμην ὀφλεῖν) was the phrase in Attic law, signifying *to lose a suit by default*; while ἐρήμην δίκην ἐλεῖν (or ἐρήμην ἐλεῖν) meant *to gain a case through the absence of one's opponent*. The advantage which the Sycophant expects to gain by his wings is, that the unfortunate party against whom the suit is commenced will be unable to equal his rapid mode of doing business. —

ὅπως ἄν. See ὡς ἄν, v. 1439.—For the Perfect Subjunctive ὠφλήκη, see G. § 18, 1.

1446. Βέμβικος, *a whirligig, or top.*

1448. Κορκυραῖα πτερά. The *Corcyrean wings* are whips from Corcyra, or such as were used in Corcyra, which are mentioned in a passage of Phrynichus cited by the Scholiast. See also Thucydides, IV. 47.

1452. οὐκ ἀπολιβάσεις (from λιβάς, *a drop*), *will you not drop off?*

1453. στρεψοδικοπανουργίαν, *justice-twisting rascality.*

1455–1466. The Chorus now describe the wondrous things they have seen in flying over the earth. The poet, by ingenious turns, makes it the occasion of sly and amusing satire.—δένδρον. They describe Cleonymus, the Sycophant and Shield-dropper, as a strange tree. “Apte autem arboris mentionem faciunt aves.” Blaydes. — καρδίας ἀπωτέρω. There is here a play upon the words, the phrase meaning *without heart*, i. e. *cowardly*, or, looking upon Cleonymus as a tree,—and the Scholiast says he is so called, either because he was tall or stupid as a stick,—*remote from Cardia*. — τοῦ μὲν ἦρος, *in spring it shoots forth and plays the informer*; alluding to the fact, that in the month Munychion the cases of foreigners were adjudged, as the Scholiast explains it. But Blaydes thinks *spring* is used here for the time of peace, as winter is applied (v. 1465) metaphorically to war. This tree, *the sycophant, puts forth in spring, and in winter sheds the shields*; that is, in time of peace Cleonymus busies himself as an informer, and in time of war he runs away from the enemy, and drops his shield in his flight. This is our old acquaintance, the shield-dropper of the Clouds.

1467–1478. These lines are occupied with Orestes, the robber, who is also mentioned before, and whom he classes with the heroes, on account of his name. According to the

Scholiast, some of the heroes were supposed to walk by night, and to strike with blindness or apoplexy those whom they met. The haunt of Orestes is described as *a place hard by darkness itself in the solitude of lamps*.—*εἰ γὰρ ἐνύχουι*. G. § 51.—*Πάντα τὰ πιδέξια*, *all the noble parts*. The language is double-meaning, applying either to the being struck with apoplexy in the nobler parts, i. e. the head and right side, or to being stripped by Orestes of the most valuable articles of dress.

The scene that follows is one of the most humorous in the play. Prometheus, the natural friend of man, and still more the natural enemy of Zeus, comes hurrying in, to give secret information to Peisthetairos and the birds of the sad condition to which the gods have been reduced, and to advise Peisthetairos to accept no propositions that will be offered by the ambassadors already on their way, unless Zeus shall surrender the sceptre, and give Basileia, or Royalty, in marriage to Peisthetairos. The ambassadors are Poseidon, Heracles, and Tribballos, a barbarian god. Heracles is gained over to assent to the demands of the birds by the prospect of a good dinner, which is to be made of certain rebellious birds who have paid the penalty of their treason, and are now cooking in the kitchen. To a Greek, accustomed to this representation of Heracles, — as, for instance, in the *Alcestis* of Euripides, — no small part of the amusement of the piece would flow from the manner in which the scruples of the doughty hero are overcome. A legal view of his rights of inheritance, as affected by the illegitimacy of his birth, has some weight, but not so much as the smell of the roasting birds.

1479. *ὅπως μὴ* (elliptical), *I fear that Zeus will see me*. G. § 46, N. 4.

1483. *Πήνικ' . . . ἡμέρας*; *What time o' day is it?*

1485. Βουλυτός, ἡ περαιτέρω; The time expressed by βουλυτός, according to its etymology, is that of unyoking the cattle; therefore, after the agricultural work of the day was over; towards evening.

1486. βδελύττομαι. Peisthetairos is out of all patience with Prometheus, whose mind, intent upon his own situation, pays no heed to what the other says: — *How I hate you.*

1488. Οὕτω μὲν. Blaydes has the following note upon this expression: — “Sch.: ὡς ἐν κωμωδίᾳ, ὡς καλόν τι ἀκούσας τὸ ὄμωζε, ἀποκαλύπτεται φανερόν αὐτὸν δεικνύς. Festive, quasi dicat: Sic quidem, benigna tua compellatione victus, qui me in malam rem abire jubeas, omnem animo tuo dubitationem eximam et caput meum detegam.” But I am inclined to think that Prometheus, still inattentive to what Peisthetairos is saying, refers in these words to his question, *Is Zeus clearing the clouds away, or gathering them?* or, *Is it fair weather or foul?* because, if it is foul, *I’ll uncover.* Upon which he throws off his disguise, and stands revealed as Prometheus.

1493. σκιάδειον, parasol. He has come provided with this shelter, under cover of which he may safely unfold his errand.

1494. ὡς ἄν. G. § 44, 1, N. 2. (See v. 1439.)

1498. Ὡς ἀκούοντος λέγε. G. § 109, N. 4; § 110, 1, N. 1. ἀκούοντος is the ordinary causal Participle (G. § 109, 4), modified in its force by ὡς, and put in the genitive absolute with μοῦ understood.

1499. Πηνίκ’ ἄττ’; *about what time?* ἄττα = τινά.

1504. Θεσμοφορίαις. The ceremonies of the Thesmophoria lasted five days, one of which was spent in fasting. See Smith’s Dict. of Gr. and Rom. Antiq.; also Aristophanes, Thesmophoriazusae.

1505. βάρβαροι θεοί, *the barbarian gods*, who, living far-

ther off from men than the Olympian, are also sufferers from the stoppage of sacrificial supplies, and threaten war upon Zeus unless he will throw open the ports, so that the entrails of the victims may be imported.

1507. ἀνωθεν, *from above, or beyond.*

1509. ἵν' εισάγοιτο. G. § 44, 2, N. 2 (b). The Optative depends on the idea implied in the leading sentence, that the gods *threatened* war.

1512. πατρῶος. The Exekestides here mentioned is the same person who has been already satirized as an intrusive citizen. (See note to v. 11.) The constitution of Athens required a scrutiny to be made into the birth of any citizen before he could assume the functions of office. He must be able to show that Apollo was his πατρῶος, or *patrial* deity, and that he was legally under the protection of Zeus *Hērkeios*; that he was an Athenian on both sides, and from the third generation. See Demosth. in Eubul. p. 1315, 15: παίδιον ὄντα με εὐθέως ἦγον εἰς τοὺς φράτορας, εἰς Ἀπόλλωνος πατρώου ἦγον, εἰς τᾶλλα ἱερά. So p. 1319, 26, the speaker alludes to the members of his γένος as Ἀπόλλωνος πατρώου καὶ Διὸς ἑρκείου γεννηταί. Blaydes, giving the substance of Brunck's note, says: "Excectidem igitur, qui, ut peregrina origine et servili, Apollinem illum Πατρῶον Atheniensium vindicare sibi non poterat, ridicule fingit comicus habere, ut barbarum, Πατρῶον seu *Tutelarem* deum aliquem ex barbaris illis, de quibus nunc agitur."

1514. Τριβαλλοί. The Triballi were a Moesian tribe.

1515. τοῦπιτριβεῖης. There is a play upon the resemblance in sound between ἐπιτριβεῖης and Τριβαλλοί. Cary gives as an equivalent, "Trouble"; "Tribulation" would be nearer. We might, perhaps, make something like it out of the *Choctaws*:—"Ah, yes! that's where *You be choked* came from."

1526. κωλακρέτην. This was the officer who paid out the

* *judicial fees.* See Smith's Dict. of Gr. and Rom. Antiq.; also Hermann's Political Antiquities. — *τριώβολα*. *τριώβολον* was the fee or sum paid daily to each dicast.

1531. *ἀπανθρακίζομεν*, *we roast*, i. e. *cook*; referring to the myth according to which Prometheus bestowed fire upon mortals, having stolen it from the gods.

1534. *Τίμων καθαρός*, *a pure (mere) Timon*. Timon the misanthrope is here meant. This personage was a contemporary of Alcibiades, with whom he continued his intimacy after having secluded himself from the rest of the world. He is mentioned in another place by Aristophanes (*Lysistrata*, 808), and Antiphanes made him the subject of a comedy. The student will remember Shakespeare's Timon of Athens, and the manner in which the great English dramatist has worked out the hints of the ancients respecting this eccentric character.

1535. *ὥς ἄν*. See v. 1439.

1536. *κνηφόροι*. The *κνηφόροι* were high-born Athenian maidens, who carried on their heads baskets containing the materials and implements of sacrifice at the great festivals, such as the Panathenaic, Dionysiac, &c. They were usually attended by persons holding sun-shades over their heads.

1538 – 1549. The *Σκιάποδες*, or *Shade-feet*, were a fabulous tribe in Lybia, mentioned by Strabo, and by Ktesias (according to Harpocration), who compares the feet to the web-feet of geese. They are described as walking *τετραποδῶν*, or on all fours; or rather on all threes, using one foot, spread out like an umbrella, to protect themselves from the heat of an African sun. In this place the poet designates the philosophers, and especially, as is shown by v. 1540, the disciples of Socrates. The spirit of the passage is like that of the ludicrous scene in the *Clouds*, where the disciples of the *phrontistery* are represented in a variety of absurd atti-

tudes and positions.—*Ψυχαγωγῆ* signifies either *to conduct souls*, as Hermes guided the spirits of the departed; or *to evoke spirits*, as was done at Lake Avernus; or *to allure the mind*, as Socrates was accused of doing to the young men of Athens, corrupting them by his new doctrines. Here it is used ambiguously. Socrates evokes spirits at the lake of the Shade-feet. He is the necromancer of that marvellous tribe.—*Πείσανδρος*. This is the person mentioned in Thucydides (VIII. 65, seq.) as having been active in subverting the democracy, in the time of the Peloponnesian war. On account of his cowardice, he is represented as coming to Socrates in search of his soul, which has left him during his life. He brings with him for a victim a *camel-lamb*, either a young camel or a huge sheep. The precise meaning is uncertain. Doubtless there was some sarcastic allusion, readily taken by the audience, but now lost. At any rate, the whole scene is a parody upon the *Nekyomanteia*, in Odyssey XI.—*ἀπῆλθε*, *went off*; i. e. like Odysseus in the scene above referred to, withdrew from the sacrifice that the shades of the dead might not be disturbed.—*ἡ νυκτερίς*, *the bat*. See *ante*, v. 1282. He is said have come up from Hades, on account of his ghostly appearance.

The gods now arrive. Poseidon is giving lessons in manners to the barbarian god, who has never before been in good society.

1552. *Ἐπ' . . . ἀπ' ἑξέως*; *Do you wear your dress so awkwardly?* Literally, *to wear it awry, upon the left*; to put it, therefore, on the wrong side. The cloak, when properly put on, was so arranged as to leave the right arm at liberty. At least, that was originally the case when the garment was worn in its simplest form. "In nothing," says Hope (*Costume of the Ancients*, Vol. I. p. 24), "do we see more ingenuity exerted, or more fancy displayed, than in

the various modes of making the peplum form grand and contrasted draperies. Indeed, the different degrees in simplicity or of grace observable in the throw of the peplum were regarded as indicating the different degrees of rusticity or of refinement inherent in the disposition of the wearer."

1554. *Λαισποδίας*. Laispodias was a general, mentioned in Thucydides (VI. 105). He had a defect in the legs, which he concealed by the length of his garments.

1555. *δημοκρατία*. "Ludit quasi etiam apud deos sit democratia, ut Athenis." Blaydes. Other democracies besides that of the Grecian gods are open to the ridicule of sending incompetent barbarians on foreign embassies.

1559. *τί δρῶμεν*. G. § 88.

1563. *Διπλασίως*. Heracles, as Bergler remarks, is made at the outset so fierce for vengeance on the audacious mortal who has intercepted the sacrifices from the gods, whereby they live, in order to heighten the comic effect of his sudden conversion by the appetizing smell of the roasting birds. Peisthetairos, at this moment, is heard giving directions to the cook, as if unaware of the presence of Heracles.

1570. *Ἔδοξαν ἀδικεῖν*, *have been adjudged guilty*. A technical expression in Attic law.

1571. *ὦ . . . Ἡράκλεις*. Peisthetairos pretends to see Heracles now for the first time: *Ah! how do you do, Heracles?*

1574. *Ἐλαιον . . . ληκύθῳ*. *There is no oil in the cruet*. The servant comes running in with this message from the kitchen.

1577. *ὄντες φίλοι*, *if you were friendly to us*: G. § 52, 1. See also § 42, 3, N. 1.

1578, 1579. *Ὅμβριον . . . αἶ*, *You would have rain-water always in your marshes* (instead of tanks, "ut ad aves"; the Greeks ordinarily used either spring-water

directly from the fountains, or rain-water caught in the tanks), *and you would always pass halcyon days*. Halcyon days are the supposed seven fair days in winter in which the halcyon was accustomed to make his appearance.

1580. αὐτοκράτορες, *plenipotentiary*.

1583. ἀλλὰ νῦν is elliptical. Supply "though not before," *yet now*, i. e. if you are at last willing to do what is right.

1587. Ἐπὶ καλῶ, *On these conditions, I will invite the ministers to dinner*.

1592. ἀρξῶσιν, *gain the power*. The force of the aorist is to express the action as single and momentary, not frequent or continuous. Therefore, here, not *rule*, but *get power*. G. § 19, Notes 1 and 2.

1596. ὅταν ὁμνῇ. G. § 61, 3.

1597. παρελθών, *coming up, or passing along*. The advantage promised to the gods is, that, if any mortal swear falsely by them, the crow will pounce upon him and pluck out his eyes.

1600. The barbarian god, unable to speak Greek, utters some unintelligible sounds, which Peisthetairos interprets into giving his consent.

1605. Μενετοὶ μισητίαν, *saying, "The gods can wait," and shall not repay in full*. ἀποδιδῶ = μὴ ἀποδιδῶ. μισητία is *luxury, lust, &c.*; also *abundance, wastefulness*; here, perhaps, used adverbially by synecdoche.

1606. Ἀναπράξομεν, *we will exact*.

1610. τιμὴν, *the value*.

1613. οἰμῶξειν δοκεῖ σοι; *have you a fancy for a beating?* Intimating that, unless he is willing to yield the point, he must expect a beating. "Hercules," says Cary, "trusting that Triballus will not understand, says this for the sake of raising a laugh at the barbarian god." He translates: "Triballus, what think you — of being cursed?"

1614. Φησὶν πάνν, *He says that I talk quite right.* The subject of λέγειν must be gathered from the context; otherwise it would be the same as that of the finite verb. Again he construes the unintelligible sounds of the barbarian god into an assent to the demand.

1618. παραδίδωμι, *I offer to give up.* G. § 10, 1, N. 2.

1620. ἐκδοτέον (sc. τῷ Διί). G. § 114, 2. — Οὐ ἐρᾶς, *So you don't want a reconciliation; your demands are so extravagant, that there is no hope of coming to terms with you.*

1621, 1622. Ὀλίγον γλυκύ, *I care but little.* Cook, *you must make the sauce sweet.* Peisthetairos puts on an indifferent look, but counts with certainty upon the effect of the order to the cook upon Heracles.

1623. δαιμόνι' ἀνθρώπων, *my dearest fellow.* The comic force of the phrase is heightened by addressing a familiar form of speech among men to a god.

1624. Ἡμεῖς πολεμήσομεν; There is an allusion to Helen and the war of Troy: *Shall we wage a war for one woman?*

1626. ἐξαπατώμενος πάλαι. G. § 10, 1, N. 3; § 73, 2.

1631. οἶόν σε περισοφίζεται, *how he is tricking you.* Peisthetairos now expounds the Athenian law of inheritance, according to which Heracles, being the son of Zeus by a foreign woman (ὧν γε ξένης), cannot become his heir.

1634. οὐδ' ἀκαρῇ, *not a penny.*

1638. ἐπὶ κληρον. "A technical term, signifying *a daughter who, having no brother, succeeds as heiress to her father's estate.* The Attic law made all the legitimate sons equally heirs to their father's estate, not allowing a man with such sons to dispose of his property by will. The daughters in this case had a right only to their dowry (προίξ), and were called on that account ἐπίπροικοι. Where there were no sons at the time of the father's death, the whole estate (κληρος)

descended to the daughters, if there were any, — each of whom was called an *ἐπίκληρος*. The law, however, looked upon such an *ἐπίκληρος* rather as a means of transmitting the property to the proper male heir, than as an actual *heiress* in her own right. The father was allowed, if he left no sons, to dispose of his property by will; but he was obliged to adopt as sons those whom he made his heirs, and the latter assumed with their inheritance all the rights which would have belonged to them if they had been born in the testator's family. If now the testator left a daughter (*ἐπίκληρος*), he could leave his property to such an adopted heir only on condition of his marrying the daughter, and thus assuming the property. If he left several daughters, he could dispose of each, with her portion of his estate, in the same way. If the father of an *ἐπίκληρος* died without a will, the nearest male relative had a *right* to claim her in marriage with her property; and if she was poor, he was *obliged* by law either to marry her himself or to give her a dowry bearing a certain proportion to his own estate. (See the law relating to poor *ἐπίκληροι*, quoted in Demosth. in Macart. p. 1067, 27.) The father could dispose of an *ἐπίκληρος* in marriage before his death, by adopting her husband as his son. If a daughter had married while her brothers were still living, and afterwards by the death of her brothers found herself an *ἐπίκληρος* at the time of her father's death, the person who could have claimed her in marriage, had she been still single, could even then oblige her to desert her husband and to marry him; and even if he had a wife himself, he could divorce her for that purpose. This illustrates the position which women held in the political system of Athens. The speaker in Demosth. in Eubulid. (p. 1311, 17) describes a pleasant little family scene from his mother's history: Ὁ Πρωτόμαχος πένης ἦν· ἐπικλήρου δὲ κληρονομήσας εἰπόρου, τὴν μητέρα βουλευθεὶς ἐκδοῦναι πείθει λαβεῖν αὐτὴν

Θούκριτον τὸν πατέρα τὸν ἐμόν, ὄντα ἐαυτοῦ γνώριμον, i. e. *Protonachos* (the speaker's mother's husband) *was a poor man; and on inheriting a rich ἐπίκληρος, wishing to dispose of my mother, he induces Thucritos, my father, who was an acquaintance of his, to take her in marriage.* (See the law quoted in Demosth. in Macart. p. 1067, 27.) See Meier and Schömann, *Attic Process*, Book III. 2, Chap. 2, § 2 (pp. 468–470); Hermann, *Staatsalterth.* §§ 119, 120; *Privatalterth.* § 63; with the passages quoted in the notes. Peisthetairos here asks Heracles how Athena could be an heiress of Zeus in her own right (as everybody knew her to be), if Zeus had any legitimate children. He seems to imply that the independent position of Athena, as protecting goddess of Athens, entitles her to the rank of ἐπίκληρος of Zeus.” — Goodwin.

1639. ὄντων . . . γνησίων, *if there were legitimate brothers.* G. § 52, 1.

1641. ὁ νόμος οὐκ ἐᾷ. Heracles asks why Zeus could not bequeath his estate to him. He is reminded of the law which prohibited νόθοι from succeeding to an inheritance. A νόθος at Athens was the child of an Athenian father and a foreign mother: such a child was *illegitimate* in the eye of the law, that is, he was excluded from the rights of an Athenian citizen. Heracles is jestingly called a νόθος, or illegitimate God, being the son of Zeus and a mortal woman, Alemene, who stands in the relation of a ξένη to the Gods. A νόθος, not being a citizen, could not be adopted as a son, and therefore could not inherit property by will. (See note to v. 1638.) He must be content with the share of his father's property which the law allowed him; this was called νοθεΐα, and could not exceed 1000 drachmas. See Harpocration, s. v. νοθεΐα; and Hermann, *Polit. Antiq.* § 118, with the notes.

1643. ἀνθέξεται σου . . . χρημάτων, *will take precedence*

of you as an heir to the paternal property. Whereupon he proceeds to quote to Heracles a law of Solon, showing that, even if Athena were not in his way, his uncles, and especially Poseidon, would have the next claim. This law of Solon was renewed in the archonship of Eucleides (403 B. C.), and is quoted by Isaeus, de Hered. Philoct. § 47. The whole law which regulated the succession to property where there were no sons is quoted (at least in substance) in Demosth. in Macart. p. 1067, 1: it contains a clause at the end similar to the one quoted by Peisthetairos.

1646. ἀγχιστέϊαν, *rights by nearness of relationship.*—*εἶναι.* G. § 103.

1651. ἦδη . . . φράτορας; *Did your father ever introduce you to your kith and kin?* It was required by law that all legitimate sons should be enrolled in the registers of the tribe, deme, and phratria; those of the same φρατρία were called φράτορες. See notes on v. 767 and 1512. See also Hermann's Political Antiquities, §§ 98, 99.

1653. αἰκίαν βλέπων, *looking assault*, like Shakespeare's *speaking daggers*.

1659. Ἐν . . . πᾶγμα, *The whole thing now depends on Triballo.* He has the casting vote.

1660, 1661. Καλάνι . . . παραδίδομι. Triballo tries to give his decision in Greek. The effect of his barbarous pronunciation is conveyed by Cary thus:—

“ De beautiful gran damsel Basilau
Me give up to de fool.”

1661. παραδοῦναι λέγει. G. § 23, 2, N. 4. λέγει here means *he commands, he tells us*; otherwise the sentence would mean, *he says that he once gave up.* (G. § 23, 2.)

1663. Εἰ . . . χελιδόνες, *unless to go as the swallows do*; i. e. unless he means to bid her become a bird. Swallows are singled out for birds in general, because the Greeks

always compared the speech of barbarians to that of swallows.

1670, 1671. Ἐς . . . γάμους, *In good time, then, these fellows* (the rebel birds) *have been put to death for the nuptials.* — τέως, *in the mean time.*

1672. βούλεσθε ὀπτῶ, *do you wish that I should roast, &c.* G. § 88.

1673. τενθείαν. The expression is in reference to the tasters, προτενθαί, and means *ravenousness*.

1674. εἶ ἂν διετίθην, *I should be well disposed of, indeed!* G. § 49, 2, N. 5.

1676–1687. In this antistrophe the tribe of sycophants (see above) is again satirized. — Φαναῖσι, *at Phanae*. There was a promontory of that name in Chios; but here it is the pretended residence of the sycophants, or informers, in allusion to the legal action called φάσις. The κλεψύδρα was the water-clock used to measure time in the courts; also the name of a hidden spring at the Acropolis. The poet makes it a stream in Phanae. — τέμνεται. In allusion to the custom of cutting out the tongue of the victim. Here Attica is the victim of this race of *belly-tongued*, — the Philippoi and Gorgiai, — who by the arts of speech obtained a subsistence.

1688. Ὡ πάντ', &c. A messenger comes in to herald the arrival of Peisthetairos, who is on his way, in regal state accompanied by his bride Basileia, whom he has received from the hand of Zeus. He makes his proclamation in the lofty style of sublime lyric and tragic poetry.

1692. παμφαῆς ἀστήρ ἰδεῖν. G. § 93, 2. — ἔλαμψε . . . δόμῳ, *shone upon the golden-beaming house.*

1695. οὐ . . . λέγειν, *unutterable to describe.* G. § 93, 2.

1699. πλεκτάνην καπνοῦ, *a wreath of smoke.*

1702. A parody on Euripides, Troades, 308, seqq., translated by Cary: —

“Above, below, beside, around,
Let your veering flight be wound.”

1704. μάκαρι, *the happy one*, Peisthetairos.

1705. ὦ κάλλους, *O the grace, and the beauty!*
Genitive of exclamation.

1712. Ἦρα. The Chorus, in enthusiastic strains, compares the marriage of Peisthetairos with that of Zeus and Hera.

1718. ἀμφιθαλὲς Ἔρως, *blooming Eros*.

1720. παλιπτόνους, *drawn back, or tightened*.

1721. πάροχος, *companion* in the chariot, groomsmen; — not to be confounded with πάροχος (*parochus*), from παρέχω.

1725. Ἄγε. Peisthetairos, assuming the attributes of Zeus, calls upon them now to celebrate the thunder, the lightning, and the blazing bolt.

1735. πάρεδρον, *side judge, assessor*. One who shares with another the judicial seat.

1741. ὦ μάκαιρα, *O blessed one*. Addressed to Basileia.

1742, 1743. πτερόν λαβοῦσα, *having taken hold of my wings*.

1745, seq. These lines, according to the Scholiast, are a parody upon Archilochus, — a strain of victory, with which this gayest and most entertaining of the comedies of Aristophanes ends.

TABLE OF RHYTHMS AND METRES.

[In the following Table, the letter M. stands for Munk's Metres, American edition, translated from the German by Beck and Felton.]

PROLOGUS, vv. 1 - 264.

Verses 1 - 210. Iambic trimeter acatalectic, with comic license. See Munk, pp. 76, 162, 171, seq.

211 - 225. Anapaests.

211 - 215. Anapaestic dimeter acatalectic. M. 100.

216. Anapaestic monometer. M. 99.

217 - 221. Anapaestic dimeter acatalectic.

222. Anapaestic monometer.

223. Anapaestic dimeter acatalectic.

224. Anapaestic monometer.

225. Anap. dimeter catal., paroemiac close. M. 100.

226 - 230. Iambic trimeter acatalectic.

231, 241, 246, 262 - 264, are not intended to be rhythmical, as they are only imitations of the notes of birds.

232, 233. Iambic trimeter acatalectic.

234. Dochmiac dim. M. 11, 225, ~ ˘ ˘ ~ ˘ ˘ ~ ˘ ˘ ~ ˘ ˘ ~

234. Iambic tripod, anapaestic monometer. M. 78 (3).

236. Dactylic.

237. Trochaic trimeter acatalectic. Longs of the first metre resolved.

238. Dochmiac monometer, ~ ˘ ˘ ~ ˘ ˘ ~ ˘ ˘ ~

239. Trochaic trimeter acatalectic.

240. Choriambic dimeter catalectic. M. 141 (2).

242. Ionici a minore, trimeter acat., $\cup \cup \text{—} \text{—}$, $\cup \cup \text{—} \text{—}$,
 $\cup \cup \text{—} \text{—}$. M. 151 (3).

243. Dochmiac monometer, $\cup \text{—} \text{—} \text{—}$.

244. Proceleusmatici.

245. Iambic hexameter catalectic. M. 80 (6).

247. Cretic tetrameter. M. 114 (4).

248. “ “ with the last long of second foot
 resolved, $\text{—} \cup \text{—}$.

249. Cretic tetram. cat., $\text{—} \text{—} \text{—}$, $\text{—} \text{—} \text{—}$, $\text{—} \text{—} \text{—}$, $\text{—} \text{—}$.

250. Dactylic.

251. Cretic dimeter acatalectic. M. 111 (2).

252 – 255. Dactylic tetrameter.

256. This verse is marked by Dindorf as a paroemiac,
 $\text{—} \text{—} \text{—}$, $\cup \cup \text{—}$. But the first syllable of *ταναοδείων* is
 never long. The proper notation, perhaps, is — , $\text{—} \cup \cup \cup$,
 — , spondee, paeon primus spondee.

257 – 259. Spondaic anapaests.

260, 261. Trochaic dimeter.

265 – 268. Iambic trimeter.

270 – 306. Trochaic tetrameter catalectic. M. 68 (d).

307, 308. Iambic dimeter.

309 – 324. Trochaic tetrameter catalectic, except 312 and
 314, which may be read as dochmiac dimeters.

CHORUS.

Strophe, 325 – 333 = Antistrophe, 341 – 349.

326 – 330. Anapaests, with spondees and proceleusmatici.

331 – 333. Cretics, with longs resolved.

334 – 340. Trochaic tetrameter catalectic.

350 – 384. Trochaic tetrameter catalectic.

385 – 397. Trochaic dimeter.

398 – 403. Anapaestic.

404 – 407. Iambic dimeter.

408 – 413. Cretics, with anacrusis in 408 and 411.

414 – 425. Iambic systems.

426-429. Trochaic, dactylic, $\overset{\frown}{\cup} \cup, \cup \cup \cup \cup$.

431-433. Iambic.

434-450. Iambic trimeter.

CHORUS.

Strophe, 451-459 = Antistrophe, 539-547.

451. Logaoedic anapaests, $\cup \cup \overset{\frown}{\cup} \cup \cup \overset{\frown}{\cup} \cup \cup \overset{\frown}{\cup} \cup \cup$.

452. Iamb. anap. or iambelegus, $\cup \overset{\frown}{\cup} \cup \cup \cup \cup \cup \cup \cup \cup \cup \cup$.

453. Anapaestic, iambic, penthemim, $\cup \cup \overset{\frown}{\cup} \cup \cup \cup \cup$.

454. Trochaic monometer, dactylic trimeter.

455. Anapaestic.

456. Anapaestic.

457. Anapaestic, iambic, antispast. In the antistrophe, the corresponding verse consists of an anapaestic dimeter and antispast.

458. Anapaestic.

459. Anap., trochaic dipody, $\cup \cup \overset{\frown}{\cup} \cup \cup \cup \cup \cup \cup \cup \cup$.

But the verse is defective. The corresponding line in the strophe is an anapaest and antispast, $\cup \cup \overset{\frown}{\cup} \cup \cup \cup \cup \cup \cup \cup$.

460-522. Anapaestic tetrameter catalectic. M. 101.

523-538. Anapaestic system.

548-610. Anapaestic tetrameter catalectic.

611-626. Anapaestic system.

627, 628. Anapaestic tetrameter catalectic.

629, 630. Basis, iambic dimeter, $\overset{\frown}{\cup} \cup, \cup \cup \cup \cup \cup \cup \cup \cup$.

631. Dochmiac, $\cup \overset{\frown}{\cup} \overset{\frown}{\cup} \cup \overset{\frown}{\cup} \cup$.

632. Trochaic, $\overset{\frown}{\cup} \cup \cup \cup, \cup \cup \cup \cup$.

633. Anapaestic.

634. Dochmiac, $\cup \overset{\frown}{\cup} \cup \cup \cup \cup$.

635, 636. Iambic.

637. Ithyphallic, $\cup \cup \cup \cup \cup \cup \cup$.

638, 639. Anapaestic tetrameter catalectic.

640-659. Iambic trimeter.

660-662. Anapaestic tetrameter.

663-667. Iambic trimeter.

678. Choriambic, $\underline{\text{I}} \cup \cup \text{—}, \text{—} \cdot$
 679. Glyconic, $\underline{\text{I}}, \underline{\text{I}} \cup \cup \text{—}, \cup \text{—} \cdot$
 680. “ $\underline{\text{I}} \text{—}, \underline{\text{I}} \cup \cup \text{—}, \cup \text{—} \cdot$
 681. “ $\underline{\text{I}} \text{—}, \text{—} \cup \cup \text{—}, \text{—} \cdot$
 682. Ithyphallic, $\underline{\text{I}} \cup \text{—} \cup \text{—} \cup \cdot$
 683–685. Glyconic, $\underline{\text{I}} \text{—}, \underline{\text{I}} \cup \cup \text{—}, \cup \text{—} \cdot$
 686. Glyconic, $\underline{\text{I}} \text{—}, \underline{\text{I}} \cup \cup \text{—}, \text{—} \cdot$
 687–724. Anapaestic tetrameter catalectic.
 725–739. Anapaestic systems.

CHORUS.

- Strophe, 740–754 = Antistrophe, 771–782.
 740. Dactylic.
 741. Not metrical. Imitation of the notes of birds.
 742. Trochaic.
 743. Amphibrach, dactylic, $\cup \underline{\text{I}} \cup, \underline{\text{I}} \cup \cup \text{—} \cup \text{—} \cdot$
 744. Birds' notes.
 745. Dactylic.
 746. Birds' notes.
 747. Anapaestic dimeter.
 748. Dactylic.
 749. Dactylic.
 750. Birds' notes.
 751. Trochaic. —
 752. Dactylic heptameter catalectic in dissyllabum.
 753. Ithyphallic.
 750–770. Trochaic tetrameter catalectic.
 786–801. Trochaic tetrameter catalectic.
 802–852. Iambic trimeter.

CHORUS.

- Strophe, 853–860 = Antistrophe, 890–897.
 853. Anacrusis, cretics, $\cup, \underline{\text{I}} \cup \text{—}, \underline{\text{I}} \cup \text{—} \cdot$
 854. Trochaic.
 855. Dochmiac, $\cup \text{—} \cup \text{—} \cup \text{—} \cdot$
 856, 857. Trochaic dimeter catalectic, longs resolved.

860. Iambic.

898. Iambic trimeter acatalectic.

899. Basis, dochmiacs, $\cup \cup, \cup \frac{1}{2} \frac{1}{2} \cup \cup, \cup \frac{1}{2} \frac{1}{2} \cup \cup$.

900. Cretic, trochaic, $\frac{1}{2} \cup -$, $\frac{1}{2} \cup$.

901. Iambic, two Bacchii, $\cup \frac{1}{-}$, $\cup \frac{1}{-}$ —, $\cup \frac{1}{-}$ —.

902. Iambic trimeter.

903. *Anaerisis*, chor., iam., $\text{—} \frac{1}{2} \text{—} \text{—} \text{—} \frac{1}{2} \text{—} \text{—} \text{—}, \text{—} \frac{1}{2} \text{—} \text{—} \text{—}.$

904. Dactylic, trochaic, $\underline{\text{—}} \text{—} \underline{\text{—}} \text{—} \underline{\text{—}} \text{—} \underline{\text{—}} \text{—}$.

905. Iambic, $\cup \overset{\text{ˆ}}{\cup} \cup - \cup$.

906, 907. Iambic trimeter.

908. Dactylic.

909. Iambic.

910-918. Iambic trimeter.

919. Dactylic, trochaic, $- \cup \cup -$, $\frac{1}{2} \cup - -$, $\frac{1}{2} \cup \equiv$.

920. Choriambic, $\frac{1}{2}$ $\cup$ $\cup$ $-$, $\frac{1}{2}$ $\cup$ $\cup$ $-$.

921. Cretic, $\underbrace{\quad}_\sim \sim \sim, \sim \sim \sim \sim$.

922. Anapaestic, iambic.

923. Trochaic, longs resolved.

924. Iambic, anapaestic, Iambic.

925. Iambic, trochaic, $\cup \underline{\quad}$, $\underline{\quad} \cup$ $\underline{\quad} \cup$ $\underline{\quad} \cup$.

926-930. Iambic trimeter.

931. Trochaic, dactylic, $\overset{\cdot}{\text{—}} \text{ — } \text{ — } \text{ — } \text{ — } \text{ — }$.

932. Troch., anap., choriambic, $\frac{1}{2}$ $\cup$, $\cup$ $\cup$ $\frac{1}{2}$ $\frac{1}{2}$ $\cup$ $\cup$ $-$.

933. Fourth paeon, $\cup \cup \cup \frac{1}{2} \cup \cup \cup \frac{1}{2}$.

934. Trochaic, dactylic, $\underline{\text{—}}$ $\cup$, $\underline{\text{—}}$ $\cup$ $\cup$ — .

935. Iambic trimeter.

936. Anapaestic, iambic, $\cup \cup \frac{1}{2} \cup \cup \frac{1}{2} \cup \frac{1}{2}$.

937. Iambic.

938. Anapaestic, iambic, $\bar{\cup} \bar{\cup} \frac{\bar{\cup}}{2} \bar{\cup} \bar{\cup} \frac{\bar{\cup}}{2} \bar{\cup} \bar{\cup} \bar{\cup} \bar{\cup}$.

939. Iambic, trochaic, $\text{— — } \frac{\text{—}}{\text{—}} \text{ — —}, \frac{\text{—}}{\text{—}} \text{ — — } \text{— — } \text{— —}$.

940. Trochaic penthemim, $\bar{\cup} - - \cup -$.

- 941–944. Iambic trimeter.
 945. Trochaic, dactylic, $\underline{\text{—}} \text{—} \text{—}$, $\underline{\text{—}} \text{—} \text{—}$
 946. Anapaestic.
 947. Procel., dactylic; probably $\underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}$
 948. Dactylic, anapaestic.
 949–961. Iambic trimeter.
 962, 963. Dactylic hexameter.
 964, 965. Iambic trimeter.
 966–968. Dactylic hexameter.
 969. Iambic trimeter.
 970. Dactylic hexameter.
 971. Iambic trimeter.
 972–974. Dactylic hexameter.
 975–977. Iambic trimeter.
 978–980. Dactylic hexameter.
 981. Iambic trimeter.
 982, 983. Dactylic hexameter.
 984–1052. Iambic trimeter, excepting 1030, 1031, 1035–1037, 1041, 1042, 1044, and 1045, which, being imitations of legislative and legal procedures, are not rhythmical.

CHORUS.

- Strophe, 1053–1081 = Antistrophe, 1082–1110.
 1053–1059. Spondaic, anapaestic.
 1060. Two paeones primi, and two paeones quarti,
 $\underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}, \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}, \text{—} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}, \text{—} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}.$
 1061. Paeons, $\underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}.$
 1062, 1063. Spondaic, anapaestic.
 1064. Paeons, $\underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}.$
 1065. Paeons, cretics, $\underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—} \underline{\text{—}} \text{—} \text{—}.$
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1302. Anapaestic.

1303. Iambic.

1304 - 1307. Anapaestic.

1308. Iambic.

1309, 1310. Iambic.

1321, 1322. Iambic trimeter.

1323. Iambic, dactylic, $\cup \text{—} \text{—}, \text{—} \cup \cup \text{—} \cup \cup \text{—}$.

1324. Anacrusis, troch., dact., $\text{—}, \text{—}, \text{—} \cup \text{—} \text{—} \text{—} \cup \cup \text{—} \text{—} \cup \cup \text{—} \text{—}$.

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1360. Anap., choriamb., $\text{—} \cup \text{—} \text{—} \cup \text{—} \text{—} \cup \text{—} \text{—} \cup \text{—} \text{—}$.

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$\text{—} \cup \text{—} \text{—} \cup \text{—} \text{—}$.

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1365. Iambic.

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1706. Choriambic.

1707 – 1711. Anapaestic system.

1717 – 1722. Glyconic system. M. 258 and 263.

The forms are

$\bar{x} \cup , - \cup \cup - \cup - ,$
and

$\cup , \bar{\iota} \cup \cup - , .$

1724 – 1728. Anapaests.

1729 – 1735. Dactylic.

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